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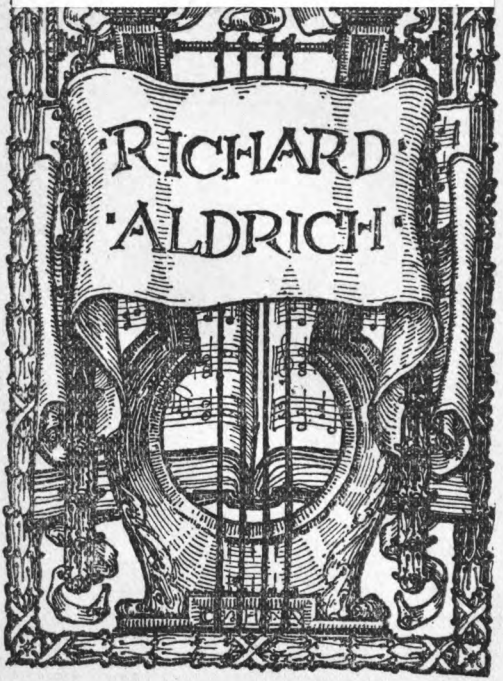

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FREDERICK STOCK, Conductor

SEVENTEENTH SEASON

1907-1908

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BY

HUBBARD WILLIAM HARRIS

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FIRST PROGRAM

FRIDAY AFTERNOON, OCTOBER 11—2:15

SATURDAY EVENING, OCTOBER 12—8:15

SUITE No. 3, D Major, - - - - - - BACH

OVERTURE.
AIR.
GAVOTTE I AND II.
BOURRÉE.
GIGUE.

SYMPHONY No. 2, D Major, Opus 36, - BEETHOVEN

ADAGIO MOLTO—ALLEGRO CON BRIO.
LARGHETTO.
SCHERZO.
ALLEGRO MOLTO.

INTERMISSION

SYMPHONIC POEM No. 6—"Mazeppa," - LISZT

"TRÄUME"—"A Study to 'Tristan und Isolde,'" WAGNER

Orchestration by THEODORE THOMAS
(BORN OCTOBER 11, 1835)

POLONAISE, Opus 53, - - - - - CHOPIN

Orchestration by THEODORE THOMAS

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Suite No. 3, D Major.

Johann Sebastian Bach.
Born March 21, 1685, at Eisenach.
Died July 28, 1750, at Leipsic.

Among those of Bach's compositions which have come down to us are four orchestral suites—or "overtures," as they were called in his day—of which the one performed herewith is supposed to have been written during the period of his residence at Leipsic.

The first movement is a fine specimen of the then conventional overture—known to history as the French or Lulli overture, and to which the origin of the modern symphony may be traced directly. This style of composition, which after its invention by Giovanni Battista Lulli (1633–'87) was copied straightway all over Europe, consisted generally of two sections—a stately introduction in slow tempo and a quicker movement in fugal style. Occasionally it was extended to three movements through the addition of some kind of a stately dance-form. As another good example of this now obsolete form may be named the well-known overture to the "Messiah," and it may be of interest in this connection to mention the fact that one of Handel's minuets is said to have been intended originally as a third movement of that composition. The "overture" with which this selection commences may be described briefly as consisting of the customary slow introduction and fugue, both in D major and 4–4 time—the former *Grave* and the latter *Vivace*.

The second movement, "Air"—in D major, *Lento* and 4–4 time—is doubtless the most familiar and also the most generally admired of all of Bach's orchestral compositions, being the original of the celebrated "Air for the G string"—the latter being an arrangement for violin with pianoforte accompaniment (by August Wilhelmj), in which the movement is transposed to C major and the noble melody given to the sonorous low string of the solo instrument. In the original version (as now played) the movement is scored for the strings only, the melody being carried by the violins—but not on the G string.

The third movement, "Gavotte"—in D major, *Allegro* and 4–4 time—is in two sections (two separate gavottes, in fact), the first of

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which is re-played after the conclusion of the second; whereby the composition as a whole assumes something of the character of the modern "dance-form with trio." The gavotte is said to be of French origin, its name being supposed to have been derived from that of the people of the Pays du Gap in the old province of Dauphiné—the Gavots. It was distinguished from other dances of the day in that the participants lifted their feet instead of shifting them along the floor.

The fourth movement, "Bourrée"—in D major, *Allegro* and 4–4 (2–2) time—is another old dance which also may be traced to French sources, according to some authorities who name the province of Auvergne as its home; by others, however, it is claimed to be of Spanish origin and to have come from Biscay, where it is said to be in vogue still. The bourrée and the gavotte resemble each other in a way, both having four quarter-notes to the measure and consisting (in common with most of the older dance-forms) of two sections, both repeated; they differ in certain other essentials, however—the former being in *alla breve* time (two counts to the measure) and beginning on the fourth quarter-note, while the latter has four beats to the measure and begins on the third.

In the fifth and last movement, "Gigue" (jig)—in D major, *Allegro vivace* and 6–8 time—we have still another variety of antique dance-form, which is mentioned as having originated in Italy. On account of the similarity of their shapes the early types of the violin were nicknamed "gigue"(ham), a name which passed to this species of dance—a rollicking movement in rapid tempo (and usually in triple rhythm) which became the established form for the finales to the dance-suites of the period from which this one dates.

Symphony No. 2, D Major, Opus 36.

Ludwig van Beethoven.
Born December 16, 1770, at Bonn.
Died March 26, 1827, at Vienna.

The sketches for this symphony are supposed to have been begun early in 1802, prior to Beethoven's departure for Heiligenstadt (near Vienna)—whither he repaired for the summer upon the advice

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of his physician, and which afterward remained his favorite resting-place. The work was completed toward the close of the year and received its first performance at a concert given by the composer at the Theatre an der Wien (Vienna) on Tuesday, April 5, 1803. The program included two other of Beethoven's compositions, then new—the oratorio "The Mount of Olives" ("Christus am Ölberge," Opus 85) and the third pianoforte concerto (in C minor, Opus 37), the latter being played by himself. Other original compositions were to have been given at this time, but these were sacrificed on account of the length of the program, which began at an hour that nowadays would insure an empty hall—6 o'clock.

It has been said that Beethoven's first and second symphonies have no places among his masterpieces—that he had not yet emancipated himself fully from tradition, and that these works still show the impress of Haydn's and Mozart's influences. Accepting this statement without dissent the fact remains that they disclose an immense advance over the symphonies of his predecessors, and that already Beethoven had touched a point which his musical ancestors had not been able to attain. As has been said appropriately by another, the second symphony is "the culminating point of the old, pre-revolution world—the world of Haydn and Mozart; it was the farthest point to which Beethoven could go before he burst into that wonderful new region into which no man before had penetrated, of which no man had even dreamed, but which is now one of our dearest possessions, and will always be known by his immortal name."

The great care and labor which Beethoven lavished over his compositions is well known—how he polished and re-polished them until finally they assumed an aspect which satisfied him; but it seems almost incredible that at thirty-two—an age when men are not always so methodical and painstaking—he should have re-written this symphony throughout no less than three times, as tradition tells us he did. But this laborious process of revision, of polishing and perfecting, is precisely what has insured Beethoven's works their immortality. Thus he succeeded in writing into his scores an amount of thought which is not to be perceived upon one hearing or a dozen, even by those who are qualified to perceive—not at all by those who are not. Herein is the reason why his works are played and studied year after year and generation after generation, side by side with the mightiest things which later writers with enlarged mechanical resources have been able to produce.

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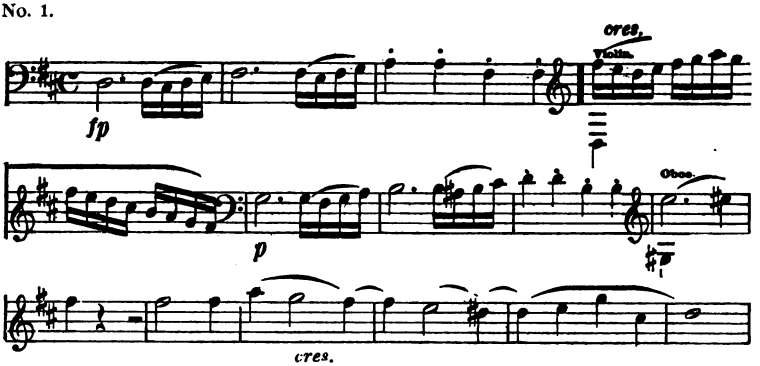
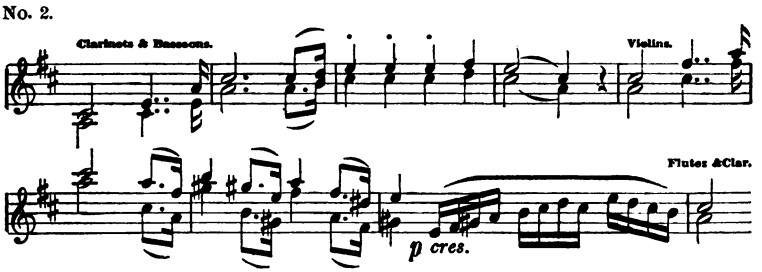
The second symphony is one of the four of Beethoven's nine which have introductions, the others being Nos. 1, 4 and 7. The one with which this work opens is a broadly constructed movement thirty-three measures long—in D major, *Adagio molto* and 3-4 time. Its progress is marked by many beauties of melodic invention and instrumentation, and as usual it comes to no definite close, resolving gracefully into the ensuing *Allegro*. The thematic material from which it is developed is distinct from that of the main body of the movement, which opens (in D major, *Allegro con brio* and 4-4 time) with the following theme—the first portion being given out by the violas and violoncellos (answered by a sparkling run in the violins) and the second by the oboes and bassoons:—

No. 1.



This is the theme which the late Eduard Hanslick (of Vienna) cited as a model of what a symphonic theme should be. Its opening section is developed forthwith at some length and followed by a brilliant episodic passage in A minor *fortissimo*, the which leads to the announcement of the march-like second theme in A major (woodwinds and horns *piano*, answered by the full orchestra *fortissimo*):—

No. 2.



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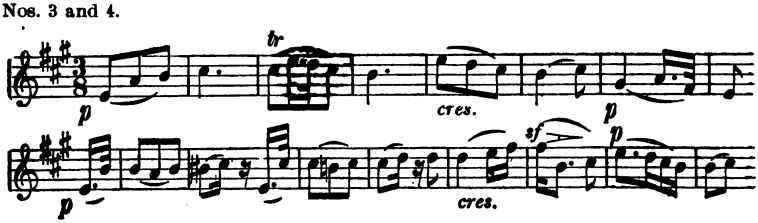
In the train of the second theme comes another episodic passage wherein the basses, violoncellos and violas lead off with an energetic motive which the first violins, flutes and oboes answer forthwith in canonic imitation. This proceeds to a climax in which the strings and winds have a spirited encounter, and then another climax is worked up on a motive from the first theme—wherewith the first part of the movement comes to an end. All the foregoing (exclusive of the introduction) is then repeated, in accordance with early symphonic custom—which is ignored frequently by composers of today.

The free-fantasia is a long and elaborate piece of writing, in which Beethoven's fertility of invention and mastery of technical devices are illustrated forcibly. Both themes are drawn upon, the first being most in evidence. The instrumentation also is striking, abounding in beautiful effects for the wind instruments and brilliant passages for the strings. When we remember that at the time this symphony appeared Mozart had been dead but a little over ten years, and that Hadyn was still living, we get an idea of the grandeur of Beethoven's genius; of how far in advance he was of the generation which preceded him—even of the one in which he lived; of the tremendous impetus he gave to the development of both composition in general and the symphony and the orchestra in particular.

The recapitulation is sufficiently orthodox in its outlines to remove the necessity for special comment, consisting of a repetition of the materials of the first part (with the requisite modifications and changes of key), following which the movement is brought to a close with a long and brilliant coda.

The second movement—in A major, *Larghetto* and 3-8 time—is in the vein of romantic and melodic beauty so characteristic of Beethoven's slow movements, whose charms of form and perfect poise have made them the models of their kind. The principal theme (there is no introduction) is made up of two short strains, each given out first by the strings and then repeated by the clarinets, bassoons and horns:—

Nos. 3 and 4.



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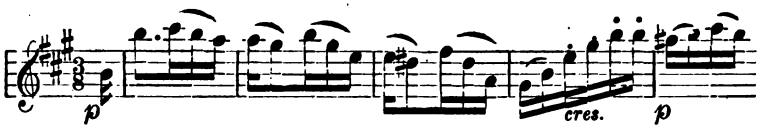
Then follows a short "conversation" between the wood-winds and strings, leading to the entrance of the flowing second theme in the first violins:—

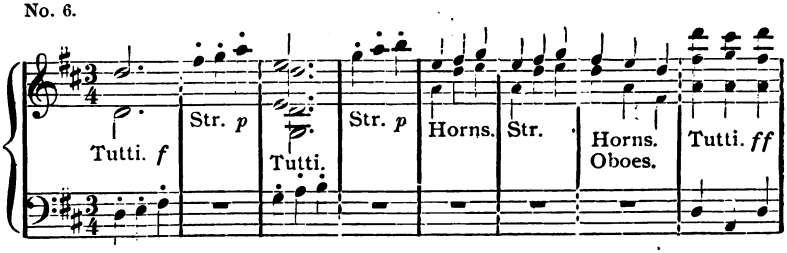
No. 5.



Structurally this movement follows the general scheme of the sonata-form, embracing a free-fantasia developed chiefly from the principal theme, a repetition of the opening section, and a short coda —throughout all of which continues a flow of beautiful melody, made doubly enchanting by the instrumentation in which it is clothed. Yet, with all its beauty, this movement seems to have excited little or no interest at first and had to be excised altogether (and the *Allegretto* from the seventh symphony substituted in its place) when this symphony was produced later on in Paris.

The scherzo of the second symphony was an innovation, having been introduced here (for the first time) as a substitute for the older minuet of Haydn and Mozart—a form of which Beethoven also had availed himself in his first symphony. Although received with astonishment this composition was an immediate success, and shared with the opening *Allegro* a popularity which strangely enough did not extend to the *Larghetto* and finale. This movement begins—in D major, *Allegro* and 3–4 time—with the following spirited theme,

No. 6.



whose rollicking triplet rhythm prevails throughout the first section, which is in two parts—the second considerably longer than the first, and both repeating.

The trio continues in the same key as the scherzo proper, commencing with this melody—

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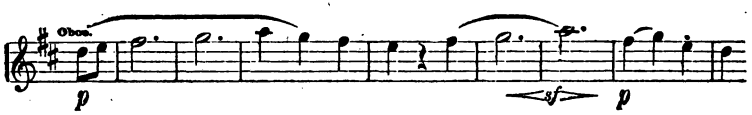
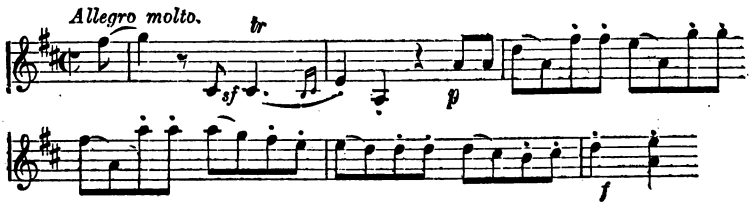
No. 7.



given out by the oboes and bassoons, the horns joining in toward the close. This is replayed forthwith and followed by a bustling passage for the strings in F sharp major, after which No. 7 is repeated with embellishments—closing with a few reiterations of its cadence figure. Then the scherzo (opening section of the movement) is repeated entire.

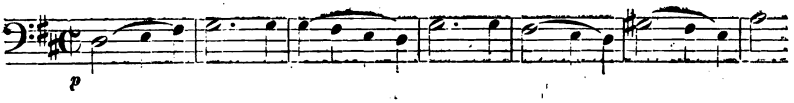
The finale (rondo)—in D major, *Allegro molto* and 2-2 time—begins abruptly with the following (the first two notes constituting a figure much used in the development, and the theme proper beginning at the close of the second *full* measure):—

No. 8.



Following a brief treatment of the above comes another theme in the violoncellos—

No. 9.



which forthwith is worked up contrapuntally by the full orchestra. A third theme appears shortly in the clarinets and bassoons, answered by the oboe with a *staccato* accompaniment in the strings embellished by little runs in the first violins:—

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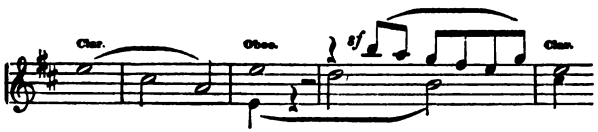
No. 10.



Then follows a repetition of the foregoing (No. 8 being developed more extendedly than at first), the whole leading to a *fortissimo* climax ending with a long-held chord for the full orchestra. Lastly a fine coda which, beginning *pianissimo*, soon works up to *fortissimo* and brings the movement and the symphony to a rousing conclusion.

Symphonic Poem No. 6— "Mazeppa."

Franz Liszt.

Born Oct. 22, 1811, at Raiding (Hungary). Died July 31, 1886, at Bayreuth.

The story of Mazeppa, as told in the Encyclopedia Britannica, will help to an understanding of this composition:—

Ivan Stephanovitch Mazeppa, a Cossack chief, best known as the hero of one of Lord Byron's poems, was born in 1644, of a poor but noble family, at Mazepintzui, in the palatinate of Podolia. At an early age he became a page at the court of John Casimir, King of Poland. After some time he returned to his native province; but, engaging in an intrigue with a Polish matron of high rank, he was detected by the injured husband, and was sentenced to be bound naked on the back of an untamed horse. The animal, on being let loose, galloped off to its native wilds of the Ukraine. Mazeppa, half-dead and insensible, was released from his fearful position and restored to animation by some poor peasants. In a short time his agility, courage and sagacity rendered him popular among the Cossacks. He was appointed secretary and adjutant to Samoilovitch, their hetman, or chief, and succeeded that functionary in 1687. The title of Prince was afterwards conferred upon him by his friend and patron, Peter the Great, who long believed confidingly in his good faith, and banished or executed as calumnious traitors all who, like Palei, Kotchubey and Iskra, ventured to accuse him of conspiring with the enemies of Russia. Bent, however, upon casting off the Russian yoke, Mazeppa became, in his seventieth

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year, and after much hesitation and inconstancy of purpose, an ally of the Swedish monarch, Charles XII. After the disastrous battle of Pultowa, fought, it is said, by his advice, Baturin, his capital, was taken and sacked by Menshikoff, and his name anathematized throughout the churches of Russia, and his effigy suspended from the gallows. A wretched fugitive, he escaped to Bender, but only to end his life by poison in 1709.

The score of Liszt's symphonic poem is divided into three sections —(1) *Allegro agitato,* (2) *Andante* and (3) *Allegro marziale.* The first of these, opening with a harsh discord, pictures the furious course of the terrified horse and the bodily and mental torment of its involuntary and helpless rider—scornful and defiant at first, and gradually subsiding into hopelessness and despair as his strength collapses and his stubborn will is forced to yield. At last the steed itself is overcome with fatigue and sinks to the ground with its exhausted burden. But Mazeppa's spirit is only bruised, not broken; and straightway we behold him emerging from his fetters, a kingly power—as is illustrated by the pompous march theme which surges forthwith to an heroic climax.

Mazeppa is made to tell his own story in Byron's poem of like name, and the Russian poet Alexander Poushkin (1799–1837) made him the central figure of his drama "Pultowa."

"Träume." ***Richard Wagner.***

Born May 22, 1813, at Leipsic.
Died Feb. 13, 1883, at Venice.

"Träume" (Dreams), it will be recalled, is the title of a song which Wagner composed as a "study to 'Tristan und Isolde.'" The orchestral arrangement now played is one which Mr. Thomas made many years ago for use at his concerts in New York City. All explanatory requirements attaching to this expressive number will be satisfied by the quotation of the words of the song, the which are given below—the original German being by Mathilde Wesendonck and the English translation by Isabella G. Parker (Ditson Edition):—

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TRÄUME.

Sag', welch wunderbare Träume
Halten meinem Sinn umfangen,
Dass sie nicht wie leere Schäume
Sind in ödes Nichts vergangen?

Träume, die in jeder Stunde,
Jedem Tage schöner blüh'n,
Und mit ihrer Himmelskunde
Selig durchs Gemüthe ziehn?

Träume, die wie hehre Strahlen
In die Seele sich versenken,
Dort ein ewig Bild zu malen:
Allvergessen, Eingedenken!

Träume, wie wenn Frühlingssonne
Aus dem Schnee die Blüthen küsst,
Dass zu nie geahnter Wonne
Sie der neue Tag begrüsst.

Dass sie wachsen, dass sie blühen,
Träumend spenden ihren Duft,
Sanft an deiner Brust verglühen,
Und dann sinken in die Gruft.

DREAMS.

Tell me what these dreams of wonder,
All my soul in bonds enchaining,
Not like bubbles burst asunder,
Leaving naught but foam remaining?

Visions ever brighter growing,
Ev'ry day and ev'ry hour
With a heaven-born lustre glowing,
Mighty in their holy power.

Visions, rays of glory taking,
Bringing rapture none can measure,
In my heart her image making,
All forgotten save my treasure.

Visions, as when spring-time voices
Call from snow the blossoms sweet,
Ev'ry tiny bud rejoices,
Glad the new-born day to greet.

Let the flowers, blooming brightly,
Soft exhale their fragrant breath,
On thy bosom resting lightly
Let them, fading, sink to death.

Polonaise, A flat, Opus 53.

Frederick Chopin.

Born Feb. 22, 1810, near Warsaw.
Died Oct. 17, 1849, at Paris.

Chopin composed this brilliant and famous piece, commonly known as the "military" polonaise, in 1843—for pianoforte solo. The orchestral transcription we are now about to hear was performed for the first time amid these surroundings at the concerts of January 4 and 5, 1895. It was written by Mr. Thomas some years previous to that time, however, and has become familiar through many repetitions since then.

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SECOND PROGRAM

FRIDAY AFTERNOON, OCTOBER 18—2:15

SATURDAY EVENING, OCTOBER 19—8:15

HULDIGUNGSMARSCH, ... WAGNER

"*JOUR D'ÉTÉ À LA MONTAGNE*," *Opus 61*, . D'INDY

AURORE.
JOUR.
SOIR.

LYRIC SUITE, *Opus 54*, ... GRIEG

SHEPHERD'S BOY.
NORWEGIAN RUSTIC MARCH.
NOCTURNE.
MARCH OF THE DWARFS.

INTERMISSION

SYMPHONY No. 4, *F Minor*, *Opus 36*, TSCHAIKOWSKY

ANDANTE SOSTENUTO—MODERATO CON ANIMA.
ANDANTINO IN MODO DI CANZONA.
SCHERZO: PIZZICATO OSTINATO.
FINALE: ALLEGRO CON FUOCO.

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Huldigungsmarsch.

Richard Wagner.
Born May 22, 1813, at Leipsic.
Died Feb. 13, 1883, at Venice.

Wagner composed this "March of Homage" in 1864, for the coronation of King Ludwig II, of Bavaria—to whom the score is dedicated. The work was written originally for reed and brass military band, but some five years later it appeared in print in the shape which numerous performances in the concert-hall have made both familiar and popular. This orchestral version is partly the work of Joachim Raff, who completed the scoring commenced and abandoned by Wagner. The military band version (which by the way, has remained unpublished) was played at the laying of the corner-stone of the Wagner Theatre at Bayreuth on May 22, 1872.

"Jour d'été à la Montagne," Opus 61.

Vincent d'Indy.
Born March 27, 1851, at Paris.

This picturesque number, the latest of its distinguished author's effusions to find its way hither, was written in 1905 and published during the course of the following year. The score (which bears a dedication to Henry Kunkelmann) is laid out for large orchestra—supplemented by the pianoforte, and partakes of much the same richness of color and elaborateness of detail which distinguish the many other of M. d'Indy's compositions performed at these concerts in previous seasons.

As its title implies, the work is a sort of "nature rhapsody" (in three parts) having to do with a "Summer Day on the Mountain"—this and the sub-titles of the several movements making the composer's general purpose abundantly plain, while a more comprehensive explanation of the music (one which will satisfy all present requirements) is supplied by some lines from Roger de Pampelonne's prose poems "Les Heures de la Montagne" which are printed (in French) on the fly-leaves of the score and of which the following literal English translation has been made for this program book:—

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SUMMER DAY ON THE MOUNTAIN.

I

DAWN.

Awake, dull shadows, smile majestically to the heavens, for a ray in the Infinite rises and alights upon your face.—One by one they brighten the folds of your great robe and the first gleams, in caressing your rugged heights, shed upon them a moment of sweetness and serenity.

Awake, mountains, the king of space appears.

Awake thou, vales, who conceal the happy nests and sleeping cottages; awake thou and sing. And if, in thy song, some sighs appear, may the gentle breeze of the morning hours gather them and carry them to God.

Awake, cities, where the pure rays penetrate but to regret. Learning, tumult, human ignominy, awake. Arise, artificial world!

. . . . . .

Little by little the shadows vanish before the invading light . . .

Laugh or weep, ye creatures who people the world.

Awake, harmonies, God is listening!

II

DAY.

(AFTERNOON BENEATH THE PINES.)

'Tis sweet to lean upon the sides of the broad slopes of the sky.

'Tis sweet to dream, far from the distractions of man, in the smiling majesty of the heights.

Let us lift ourselves toward the summits, abandon mankind, and, there where man is no more, God makes heard his all-powerful voice; let us look, from afar, for power to serve and to love his ephemeral creatures.

Here, the noise of earth mounts in harmony to my reposing heart; here, all becomes a hymn and a prayer; life and death hold one another by the hand to call unto the heavens: Providence and goodness.—I see no longer the perishing, but that which is born again upon their ruins; the great Guide seems to reign here alone.

. . . . . .

All is silence.—Traversing the sun-illumined land, a song sweet and artless comes to me, borne by the breeze which glides to the depths of the wood.

Oh! envelope me entirely in thy sublime accents, wind whose fierce breath animates the organ of creation! Gather the songs of the birds upon the somber pines; bring me the rustic tinklings, the joyous laughter of the maidens of the valley, the murmuring of the waves and the breath of the plants. Efface in thy great sob all the sobs of earth; let only the purest harmonies come to me, works of divine goodness!

III

EVENING.

Night invades the protecting sky, and the light, in declining, throws a quick fresh breath upon the weary hemisphere. The disturbed flowers look for where to lean their heads and sleep. A last ray caresses the summits, while happy

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after the rough work of the day, the mountaineer regains his rustic dwelling, whence the smoke rises in a curl from the valley.

The noise of the chimes, signs of life, decrease little by little; the lambs crowd in the stable and, before the crackling fire, the peasant puts to sleep his little child whose timid soul dreams of the mists, the lurking wolf and the dark outskirts of the wood.

Soon, all is slumber beneath the darkness, all is shadowy in the valley; all still lives meanwhile.

. . . . . .

O night! eternal harmony lives beneath thy veil; joy and sadness are but sleeping.

O night! devouring life stirs beneath devouring day; she creates herself beneath the beaded mantle of thy extended arms. . . . . .

Lyric Suite, from Opus 54.

Edvard Hagerup Grieg.
Born June 15, 1843, at Bergen (Norway).
Died Sept. 4, 1907, " " "

Among Grieg's compositions are many "Lyrische Stücke" (lyric pieces) for pianoforte solo, six of them constituting collectively his Opus 54. The suite we are now about to hear, and which has not been played before at these concerts, is an arrangement (by the composer) of four of these pieces— Nos. 1, 2, 4 and 3 respectively; the others being (5) a "Scherzo" and (6) a little piece called "Bell-Ringing." A note on the fly-leaf of the score draws attention to the fact that the "suite" originated with the late Anton Seidl, who transcribed Nos. 2, 3, and 4 for orchestra; subsequently, however, these were rescored throughout by Grieg himself.

The first movement, "Shepherd's Boy"—in A minor, *Andantino espressivo* and 6–8 time—is a composition of small structural dimensions and of pastoral hue, as its title indicates. It is scored for the strings and harp only, and may be described briefly as consisting of a rhapsodical treatment of the plaintive little tune which the first violins sing at the start and its pendants.

The second movement, "Norwegian Rustic March"—in D major, *Allegretto marcato* and 6–8 time—is scored for the full orchestra, and consists mainly of a prolonged development of the jaunty theme stated by the clarinet and repeated forthwith by the first violins.

The third movement, "Nocturne"—in C major, *Andante* and 3–4 time—is scored for the wood-winds, horns, kettle-drums, triangle, harp and strings. Like the preceding movements this one

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also is a structurally small composition, of which the principal thematic element is the sustained melody sung by the first violins—this alternating with a more animated middle section, and all dying away at last with a long-held and diminishing chord for the strings.

The fourth and last movement, "March of the Dwarfs"—in D minor, *Allegro marcato* and 2–4 time—calls the full orchestra into action again. In this number, which has something of the cut and temper of the finale of Grieg's well-known "Peer Gynt" suite, a nimble first part (running on the droll theme stated at the outset by the first violins) alternates with a contrasting section in D major, *poco più lento* (in which the solo violin introduces an expressive melody)—all proceeding to a piquant conclusion.

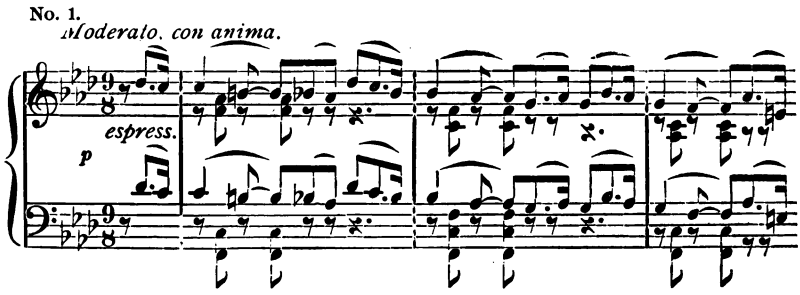
Symphony No. 4, F Minor, Opus 36.

Peter Iljitsch Tschaikowsky.
Born May 7, 1840, at Wotkinsk.
Died Nov. 6, 1893, at St. Petersburg.

It has been mentioned that Tschaikowsky held this one of his compositions (which he dedicated to his "best friend") in high regard—having referred to it, in fact, as his finest work.

The first movement opens with a sedate introduction—in F minor, *Andante sostenuto* and 3–4 time—the horns and bassoons leading off (*fortissimo* and in octaves) with a rather pompous, fanfare-like phrase, the heavier brasses drawing in toward the end. The smaller wood-winds (also in octaves) respond at once, supported by vigorous harmonies from the instruments first heard. A few fragmentary echoes of the opening phrase ensue, with the volume of tone subsiding gradually to *pianissimo;* and after a brief "hold" the time changes to 9–8 as the movement proper begins *Moderato con anima* (*in movimento di Valse*). The principal theme —announced by the first violins and violoncellos in octaves, to an accompaniment by the remaining strings and the horns—is as follows:—

No. 1.



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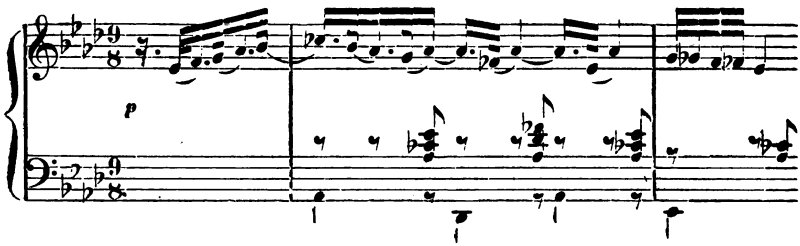
The wood-winds soon come into action—the strings accompanying with vigorous syncopated pulsations, and a long and elaborate "exposition" ensues. With a final burst of the theme quoted the tumult subsides into a tender, plaintive strain which, through a steady *ritardando* and gradual depression of tone, leads to the following—ushered in by the clarinet and straightway breaking into shimmering downward chromatic rejoinders from other wood instruments, the whole supported by a light string accompaniment:—

No. 2.

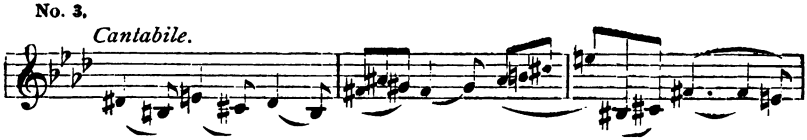
Moderato assai, quasi andante.



At first glance the foregoing would seem to be the second theme, but it is not so in fact—being quoted here only to guard against the possibility of its being so confused and to insure the recognition of the real second theme, which makes its appearance a few measures further on:—

No. 3.

Cantabile.



The announcement of this languorous, waltz-like subject is by the violoncellos in conjunction with a continuation of the wood-wind figure cited above (2) and the already established string accompaniment. After a short treatment of this second theme brief mutterings of the first one are heard, coming from the wood-winds—mutterings which increase in volume in spite of the endeavors of the second theme to make itself audible, until at last the first theme regains the ascendency and surges onward to new developments. A little further on an abrupt and heavy interjection of the opening phrase of the introduction (with the time restored to 3–4) marks the conclusion of the first part of the movement. This reversion to the theme of the introduction is of but brief duration, however, and seems to have been designed as the line of demarkation between

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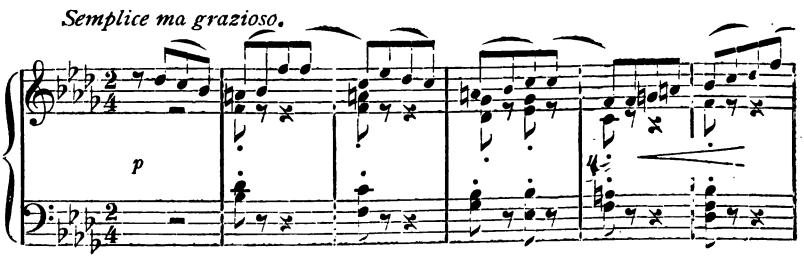
the exposition and the ensuing free-fantasia—a point which otherwise might have been obscure, as the free-fantasia is given up almost wholly to the development of the first theme. Herein is to be witnessed a fine example of Tschaikowsky's fertility of invention, as he now proceeds—after having already carried the difficult first theme to such great heights of development, to push it on to still newer and more intricate expansions. The time has, of course, been shifted back to 9–8 with the resumption of the first theme, and a wild and tumultuous working-out succeeds—during which frequent hintings at the opening phrase of the introduction will be heard from the trumpets. The recapitulatory section of the sonata-form generally starts with a repetition of the first theme, but in this case—as the first theme has been worked over so profusely already, its re-treatment at this point is not only unnecessary but doubtless would have been productive of monotony. This feature is omitted, therefore, and the free-fantasia is superseded immediately by the resumption of the wood-wind phrase (2) which preceded the entrance of the second theme—the latter following in proper order, but this time in the horn. This part is now worked over in much the same manner as before—with the necessary changes of key, leading up to the restless mutterings of the first theme and its gradual surging out into the foreground, all as at first. A final outburst of the opening phrase of the introduction is followed by the brilliant and rushing coda which brings the movement to a spirited conclusion.

The second movement is a quaint composition in B flat minor, *Andantino in modo di Canzona* and 2–4 time. It opens, without preamble, with the following plaintive melody for the solo oboe over an accompaniment from the strings *pizzicato:*—

No. 4.

Semplice ma grazioso.



After a repetition of this melody by the violoncello, to a more sustained accompaniment from the wood-winds and horns with a

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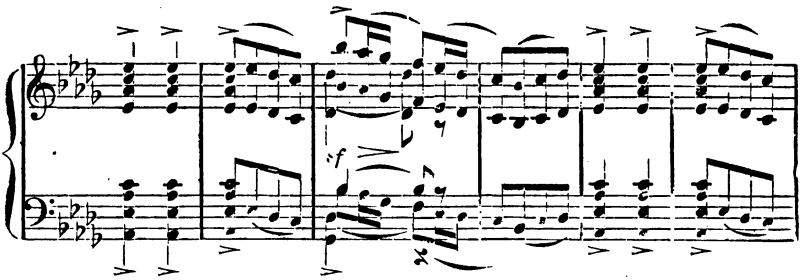
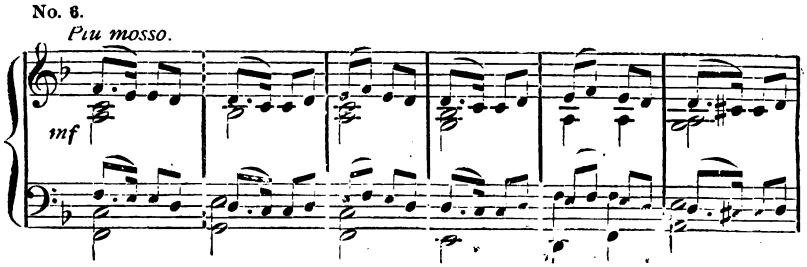
string bass (*pizzicato*), a new theme—march-like in character, appears in the strings, wood-winds (except the flutes) and horns:—

No. 5.



After a brief treatment this theme spins out into a continuous passage for the violins and violas (in double octaves) which finally changes to *staccato* figuration—distributed between the first and second violins and violoncellos—against the theme first quoted (4), the latter making its re-appearance in the bassoon and violas. The first violins take the place of the bassoons in the repetition of this melody, while the flute and clarinets continue the *staccato* obbligato over accompanying short tones from the deeper strings and horns. The second theme (5) now makes its re-appearance, being worked over in much the same fashion as before and leading to a third theme —of a quasi-rustic nature, which is given out by the clarinets and bassoons to a simple string accompaniment:—

No. 6.



The development of this theme is somewhat prolonged, an interesting effect being attained by the introduction of a triplet rhythm in the accompaniment against the jerky double rhythm of the theme. In its location and general effect this part resembles a trio, and at its conclusion the first theme (4) reappears in the first violins with *pizzicato* string accompaniment and new figurations in the wood-winds. A brief recollection of the march-like second theme (5) is

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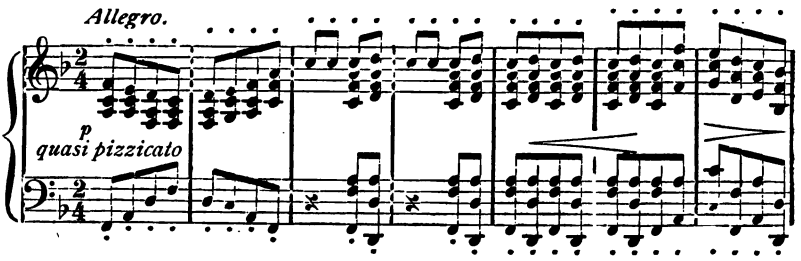
superseded by a fanciful coda of considerable length constructed from the first theme, the tone growing softer and softer as this plaintive tune fades away into silence.

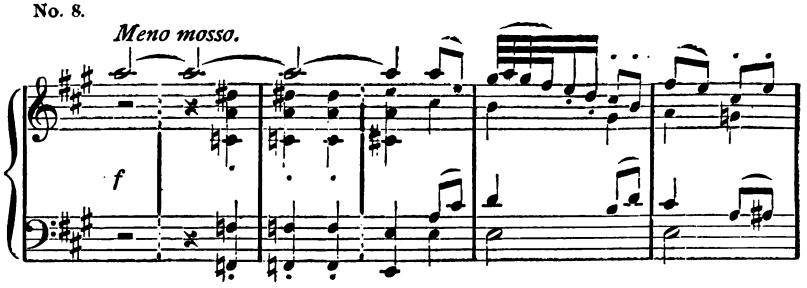
The third movement, "Scherzo" (*pizzicato ostinato*)—in F major, *Allegro* and 2-4 time—opens (without introduction) with the following sparkling theme in the strings:—

No. 7.



The sub-heading "pizzicato ostinato" is in a way a misnomer, "pizzicato" being a term properly applicable to the strings only. The composer's intended meaning obviously was "incessant staccato," and to sustain this effect the strings when in evidence are played *pizzicato* persistently; during their silence the *staccato* effect is maintained by the crisp tones of the wood-winds and the brasses. The theme quoted above is worked out at considerable length, and at its conclusion leads into the trio—whereupon the time is slackened slightly and the key changed to A major. The new theme is stated by the wood-winds, the "organ-point" (sustained E) in the bass (bassoon) imparting a quasi-pastoral effect:—

No. 8.



Very soon another theme of importance is heard in the brasses and kettle-drums *pianissimo:*—

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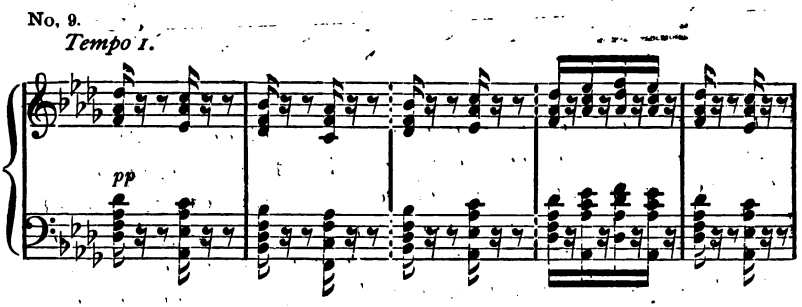
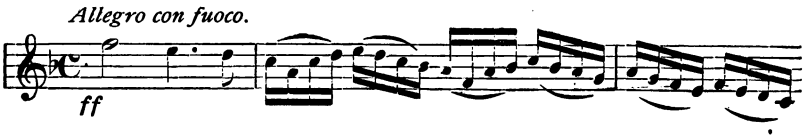
No. 9.



Forthwith an interesting compounding of the two themes last quoted takes place, the first one soon peeping forth as if seeking an opportunity to force itself to the front; and this it does speedily, for the trio is quite short and soon gives way to the resumption of the scherzo (in the original key), which is worked out in much the same manner as at first. This leads in due time to a dainty coda in which all three themes are employed.

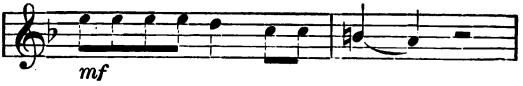
The finale (without introduction) opens brilliantly in F major, *Allegro con fuoco* and 4–4 time. In this movement, as in the two preceding, three themes of importance come to notice. The first—announced by the full orchestra, the brass dropping out after the first measure—is four measures in length:—

No. 10.



After a single repetition of the above a second theme—one which is used extensively in the ensuing development—is given out by the wood-winds:—

No. 11.



A return of the dashing first theme leads to the third—a sonorous, martial subject stated by the full orchestra *fortissimo:*—

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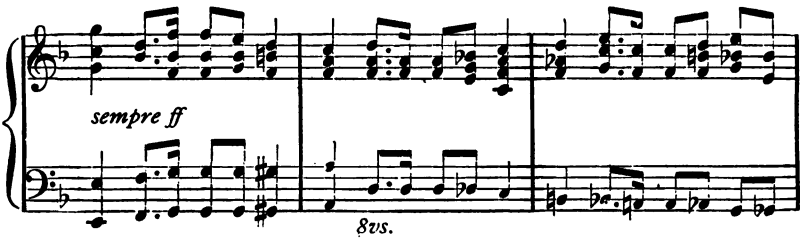
No. 12.



From here on the movement consists of an exhaustive and brilliant development of which the second theme (11*) forms the chief element, with occasional references to the triumphal first and martial third themes. With an abrupt shifting of the tempo to *Andante*—3–4 measure, the stately opening phrase of the introduction to the first movement is detonated by the brasses and wood-winds *double-fortissimo*. When this outburst has spent its force and tapered down to *pianissimo* in the strings a return to the original key and tempo is effected, and the coda sets in *pianissimo* with a muffled roll of the kettle-drum while the martial third theme is built up over a long organ-point on C in the basses. A prolonged and gradual *crescendo* at last leads up to a final crash of the first theme, and the movement rushes on to its close—bringing out some last allusions to the second and third themes.

* Mrs. Newmarch describes this movement as a series of variations on the Russian folk-song "In the fields there stood a birch-tree."

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THIRD PROGRAM

FRIDAY AFTERNOON, OCTOBER 25—2:15

SATURDAY EVENING, OCTOBER 26—8:15

Soloist: MISS KATHARINE GOODSON

"*RONDO INFINITO*," *Opus 42*, ... SINDING

OVERTURE—"*Eine Nordische Heerfahrt*," *Opus 25*, ... HARTMANN

CONCERTO FOR PIANOFORTE, *A Minor*, *Opus 16*, ... GRIEG

ALLEGRO MODERATO.
ADAGIO.
ALLEGRO MARCATO.

INTERMISSION

SYMPHONY No. 1, *C Minor*, *Opus 68*, . . . BRAHMS

UN POCO SOSTENUTO—ALLEGRO.
ANDANTE SOSTENUTO.
UN POCO ALLEGRETTO E GRAZIOSO.
ADAGIO—PIÙ ANDANTE: ALLEGRO NON TROPPO MA CON BRIO.

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"Rondo Infinito," Opus 42.

Christian Sinding.
Born Jan. 11, 1856, at Kongberg (Norway).

The author of this singular piece of music is one of a trio of talented brothers, the other two being the painter Otto Ludwig Sinding and the sculptor Stephen Abel Sinding. Christian studied first at Christiania and then at Leipsic, Dresden, Munich and Berlin—finally locating in the first-named city, where he devoted himself to composition and teaching. In 1890 he took up his residence in Copenhagen. Henri Marteau, the distinguished French violinist, writing of this composer a few years ago said—"Sinding's style is very complicated. He uses many ascending scales and very many extended chords. This peculiarity has existed from the beginning of his career, even from the time when he was still at Leipsic. Some one told me that his copyists in that city always charged him more for copying his compositions than they did his fellow students, because there were so many more notes to write."

Sinding first became known to this audience through the performance of his symphony in D minor (opus 21), which was given its first American readings by this orchestra at the concerts of December 8 and 9, 1893, under Mr. Thomas' direction. Others of his compositions which have been heard here are the suite "Episodes Chevaleresques," opus 35 (January 19 and 20, 1900), a violin concerto, opus 45 (March 22 and 23, 1901 and March 29 and 30 last), a pianoforte concerto in D flat (February 27 and 28, 1903) and the selection now presented—the which was published in 1898 and played for the first times in this country by Mr. Thomas at the concerts of January 5 and 6, 1900. On the fly-leaf of the score is printed (in both Norwegian and German) a weird poem by Holger Drachmann, of which the following is a free English translation:—

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RONDO INFINITO.

Yes, often with dread have I been seized,
—In strength I am not a dwarf—
When in lonely hours I have been thinking:
Now like oakum they pluck me asunder,
They lacerate the fearless Berserker,*
In quick haste cruelly thrusting
Their probes into all his wounds.

Upon the dissecting-table they place him.
—In strength I am not lacking—
But I fear even their knives.
In combat I was a valiant Berserker,
But the work of the surgeon follows;
Alas! leave his body in peace,
As long as in life he rejoices!

My hand you clasp. It causes a shudder;
—I am not deficient in strength—
And we sit by the hearth together,
Reading the legend of a priest—mark! —
Of a dissolute, tonsured Berserker,
Who died, and Satan led him away,
And the monks crossed themselves: Amen!

Five hundred years—then they unearthed him,
And thereupon a work was written,
Of what once he had done and accomplished.
Before us he suddenly appears—mark! —
As the faithful and proud Berserker of the Lord.
Satan and his sins have disappeared,
His great deeds alone remaining.

My hand you clasp, but without a shudder,
Thanks be to you that I have pride and strength!
Filled with happiness we remain together.
Five hundred years—and they will unearth me—mark! —
Like the priest and write a work
And efface all unworthy actions,
And then "the Brothers" sing their Amen!

Sinding's music is not to be explained in conventional terms, being describable rather as a quasi-fantastic sort of composition for whose meaning one must of necessity turn to the eccentric poem quoted above. The title "Rondo Infinito" is to be taken, apparently, as the name of the piece (as it is the name of the poem) rather than as having anything in particular to do with its "form"—howbeit there are discernible certain resemblances to the structural scheme of the rondo. The flourishing subject stated at the start

*The term "Berserker" ("Berserk" in the Norweglan) is a name given to Northern heroes who fell upon the enemy with only the sword in hand, without either shield or armor.

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by the strings may be pointed out as the principal thematic element, this and its allied materials being worked up elaborately forthwith. Sundry contrasting passages follow, culminating finally in a longish fugal episode—after which the movement comes quickly to a brilliant climax with some new and enlarged developments of the flourishing opening subject.

Trauerspiel-Ouverture—"Eine nordische Heerfahrt" ("Les Vikings"), Opus 25.

Emil Hartmann.
Born Feb. 21, 1836, at Copenhagen.
Died July 19, 1898, " "

Although composed many years ago this selection has not been performed heretofore at these concerts; nor, indeed, has its author had any previous representation on these programs.

Emil Hartmann inherited his talents from a line of musical ancestors, having been the son of another and even more distinguished composer—Johan Peder Emilius Hartmann, whose father and grandfather before him had been conspicuous in the musical life of the Danish capital. The younger Hartmann (the one with whom we have here to do) received his musical training partly from his father and partly from his brother-in-law—Niels W. Gade, becoming an organist in his native city in 1861. Ten years later he was appointed court-organist there. In 1873, however, he was obliged to withdraw from active life on account of his health and took up his residence at Sölleröd, near Copenhagen. His compositions embrace (in addition to the overture now performed) a number of operas—"Elverpigen", "The Nixie", "The Corsicans" (comic), "Bagahijol" and "Runenzauber" (1 act); a ballet—"Fjeldstuen"; a choral piece—"Winter und Lenz"; three symphonies and an orchestral suite; concertos for violin and violoncello; a pianoforte trio; a serenade for pianoforte, violoncello and clarinet, etc., etc.

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The only clue to the meaning of the selection we are now about to hear is its title, the English equivalent of which is "Tragic Overture: 'A Northern Campaign' ('The Vikings')"—a piece of program-music obviously, but one for which the composer furnished nothing whatever in the way of a "program". It is of a spirited nature quite in accordance with the title, however, and of a cut and temper which make any serious error of comprehension on the part of the interested listener unlikely. The score calls for the full orchestra of a generation ago (flutes, oboes, clarinets, bassoons, horns, trumpets, trombones and tuba, harp, strings and percussion instruments) and the "form" is that of an orthodox concert overture (*i. e.* the sonata-form) describable briefly as follows:—

First, a sustained introductory passage running on a subject derived apparently from the principal theme proper of the overture and leading to the main body of the movement, which sets in—in F minor, *Allegro con fuoco* and 6-8 time—with a scurrying of the strings and the subsequent statement of the spirited first theme by the first violins (reinforced by the clarinet and flute). A brief treatment of this subject leads to the introduction of the more sustained and expressive second theme (violoncellos and solo clarinet and horn), whose unfolding terminates the first part of the movement (which is *not* repeated). Then comes a longish and agitated free-fantasia, consisting mainly of a rhapsodical treatment of certain materials from the opening section and leading in due course to the restatement of the spirited first theme as the beginning of the recapitulation—the more expressive second theme following quickly and debouching into an animated coda, which latter finally concludes expressively with a reminiscence of the slow and sustained introductory passage.

Concerto for Pianoforte, A Minor, Opus 16.

Edvard Hagerup Grieg.
Born June 15, 1843, at Bergen (Norway).
Died Sept. 4, 1907, " " "

This beautiful composition was performed for the first time in public by the composer himself—in 1879, at a concert given at the Gewandhaus in Leipsic; and the brilliant success it achieved

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at that time has suffered no diminution during the many years which have intervened since then. Grieg's published compositions number upwards of one hundred all told, from which it will be seen that his pianoforte concerto is one of his earlier efforts; but it is proper to add that it suffers in no way through comparison with many—and even most, of his more mature contributions to musical literature.

The score, dedicated to Edmund Neupert, embraces the customary three movements, of which the first is a brilliant sonata-form —in A minor, *Allegro moderato* and 4–4 time; the second an expressive *Adagio*—in D flat major and 3–8 time, and the last (which follows the one preceding without pause) an elaborate rondo—in A minor, *Allegro marcato* and 2–4 time.

Symphony No. 1, C Minor, Opus 68.

Johannes Brahms.
Born May 7, 1833, at Hamburg.
Died April 3, 1897, at Vienna.

The name of Brahms is associated inseparably and forever with all that is erudite and noble in the art of music. No one can listen to the massive works of this writer without being impressed deeply with the consciousness that he is in the presence—so to speak—of one of those commanding, forceful individualities which exert a tremenduous influence over the destinies of mankind. Even in his gentler moments Brahms' thought seems to have been tinged with a sombre color; but this sombreness—instead of being gloomy, is simply the natural product of a profound and serious mind, and serves to reveal the depths of emotion and feeling which underlie all its utterances.

One of Brahms' critics has said very appropriately: "His stoutness of musical construction is hardly surpassed, and every page of his bears his unmistakable stamp. For internal heat, for warmth and vehemence of feeling, for spiritual exaltation, he is almost incomparable; yet his habitual modes of emotional expression are

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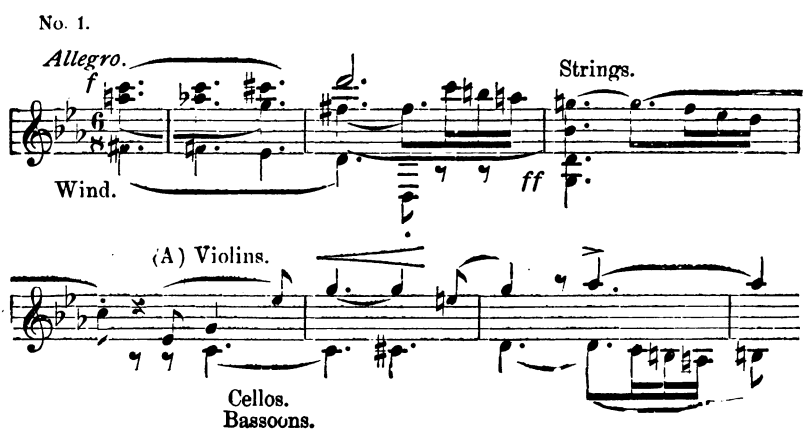
singularly at variance with the generally more dramatic style of other contemporary composers, and with all that the musical public at large has been accustomed to look upon as passionate and intense. Upon the whole, Brahms seems to owe his immense reputation to the intrinsic force of his personality and the enormous thoroughness of his work. His genius has few of the elements of popularity ; but it is in itself so strong, there is so much of it, that it is overwhelming. With the single exception of Richard Wagner, no composer of our times has been, and still is, looked upon with such warmth of enthusiasm by so large a following as he."

Brahms wrote but four symphonies, of which this is the first ; it is said, however, that he worked at this one—off and on—for some ten years before giving it to the world. It was first performed at Carlsruhe on November 4, 1876, under the direction of the composer, and at once elevated him to the foremost rank of the world's greatest musicians. The work is scored for the ordinary orchestra, with the addition of the contra-bassoon; but it is built on the most imposing scale—as regards its architectural proportions and internal development. It opens with a short introduction—in C minor, *un poco sostenuto* and 6-8 time—which leads without any pause into the first movement proper (*Allegro*—same key and time) whose first four measures constitute a prelude to the principal theme, given out by the violins (No. 1—A) while the violoncellos and bassoons imitate the introductory phrase as a counter-melody:—



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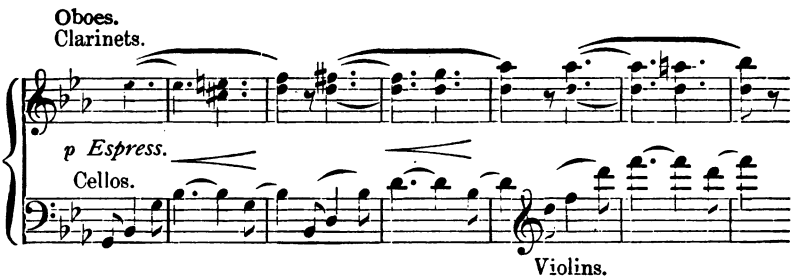
This idea is developed vigorously and at considerable length, and leads almost imperceptibly into the second theme, announced by the wood-winds and horns against a contrapuntal treatment of the first theme in the strings :—

No. 2.



A very interesting development ensues, with the various wind instruments calling back and forth to each other a fragment of the first theme. The closing phrase introduces a very rugged and agitated figure (a rhythmical imitation of a fragment of the introduction) with various reminiscences of the first theme in counter-treatment. It is needless to say that the free-fantasia, or " working-out " portion, is of the most elaborate description; much use is made of the figure just mentioned, and various suggestions of the earlier themes are constantly in evidence—the movement finally being brought to a close with an agitated coda built mainly from the material of the first theme. Just before the extreme end is reached the *tempo* is slackened somewhat and a reversion made to the introduction (more by suggestion than in fact, however), the conclusion being effected softly.

The second movement—in E major, *Andante sostenuto* and 3-4 time—is in an exceedingly thoughtful, subjective vein, and very sustained in style throughout. It is full of serious romance and presents many elements of great beauty. It is without introduction and opens thus: —

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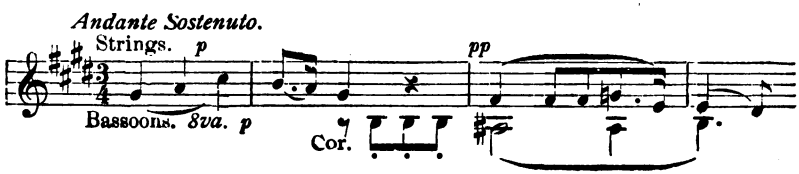
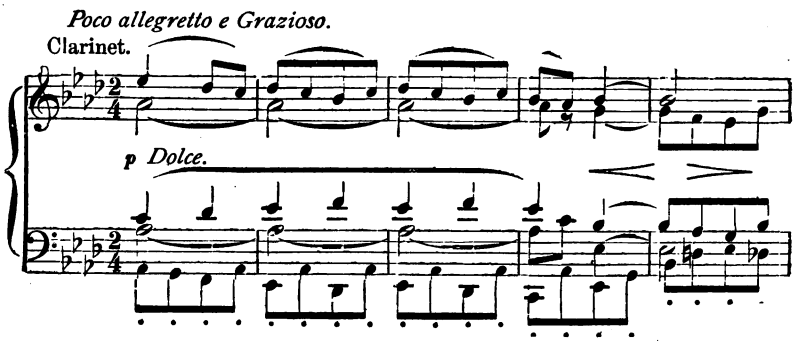
No. 3.



Placidly but steadily the development is carried on—for the most part in subdued colors, the final strains seeming to sink gently into silence.

In place of the usual scherzo there is a sprightly, sunny movement in A flat major—*Un poco allegretto e grazioso* and 2-4 time, the clarinet leading off with a happy little melody of quasi-pastoral character:—

No. 4.



A skipping dotted-8th-and-16th-note figure follows, and then the violins take up the theme.

The trio—in B major, *L'Istesso tempo*—presents a new theme and a new rhythm, the time being changed to 6-8:—

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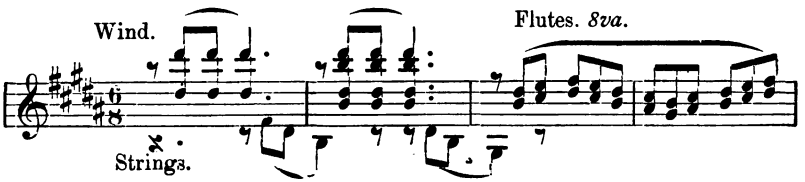
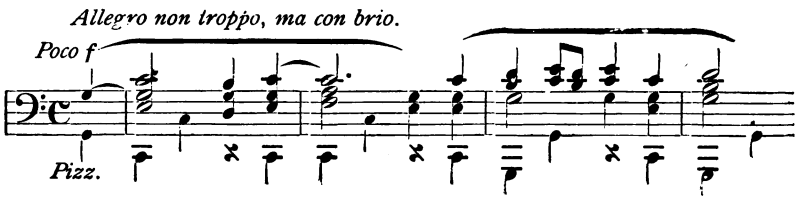
No. 5.



The return to the first part of the movement is implied rather than exact, resembling a coda built upon the melodies and figures of the opening section. This movement also closes softly.

The last movement opens with an introduction (in C minor) which begins *adagio* and changes presently to *più andante*—an episode very rich in dramatic force and poetic beauty, and marked by some striking effects of orchestration. This expressive introduction closes with a long soft chord, after which the finale proper begins—in C major, *Allegro non troppo ma con brio* and 4–4 time—with the following theme—

No. 6.



announced by the strings over a *pizzicato* bass—the bassoons and horns also adding richness to the general effect. After being repeated more quietly by the horns and wood-winds, with a *pizzicato* string accompaniment, this theme is taken up finally by the whole orchestra *fortissimo* (without the trombones).

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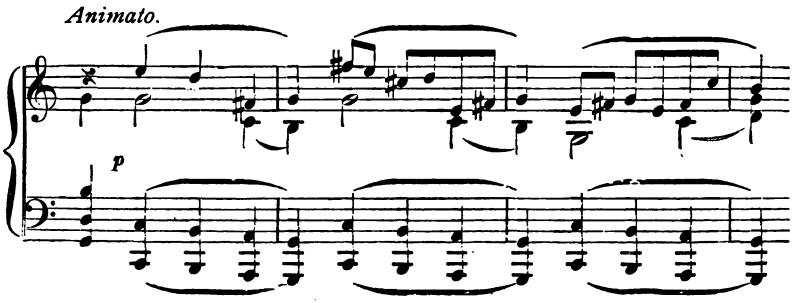
The second theme enters softly in the strings:—

No. 7.



The working-out which follows (developed along the lines of the rondo form) is both prolonged and furious, and a turbulent coda—based mainly upon the first theme, brings this superb piece of writing to a brilliant close.

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FOURTH PROGRAM

FRIDAY AFTERNOON, NOVEMBER 1—2:15

SATURDAY EVENING, NOVEMBER 2—8:15

POPULAR CONCERTS

OVERTURE—"In Italy," Opus 49. . . . GOLDMARK

SERENADE FOR WIND INSTRUMENTS, Opus 7, ... STRAUSS

PRELUDE to "L'Après-Midi d'un Faune," . . DEBUSSY

NORWEGIAN RHAPSODY, ... LALO

INTERMISSION

SCHERZO FANTASTIQUE, Opus 25, ... SUK

"BALL-SCENE," . . MAYSEDER-HELLMESBERGER

a—IMPROVISATION.
b—SYMPHONIC WALTZ. } . . . . . STOCK

MARCHE SLAVE, Opus 31. . . . TSCHAIKOWSKY

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Overture—"In Italy," Opus 49.

Karl Goldmark.
Born May 18, 1830, at Keszthely (Hungary).

The number with which this program opens was published in 1904 and played for the first time in this country by this orchestra at the concerts of December 2 and 3 of the same year, under Mr. Thomas' direction.

This movement, which is in Goldmark's characteristically brilliant manner, opens—in C major, *Allegro con fuoco* and 4–4 (12–8) time—without introduction, a single measure of "strumming" by the bassoons, kettle-drums and deeper strings leading to the statement of the buoyant first theme (smaller wood-winds, trumpets and violins) and its subsequent development by the full orchestra. Presently the second theme makes its appearance—in the solo oboe, accompanied by the bassoons, horns, harp, triangle and tambourine (with a counter-melody in the violoncellos and double-basses). An elaborate development of this theme follows, leading to a continuation of the first theme and the conclusion of the first part of the overture—which latter is marked by a diminishing and slackening passage for the strings. Next, a picturesque episode (in A flat major—*Andante*) beginning with an expressive motive given out by the oboes (accompanied by the harp and muted strings) and taken up shortly by the flutes. Lastly, after a transition passage, the buoyant first theme is heard again—as the commencement of a modified and abridged repetition of the first part of the movement, the which proceeds to a brilliant conclusion.

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Serenade for Wind Instruments, Opus 7.

Richard Strauss.
Born June 11, 1864, at Munich.

This interesting composition bears a dedication from the author to "his revered teacher, Herr Fr. W. Meyer"—one time court conductor at the Royal Opera House in Munich. One authority states that it was "made popular by the Meiningen orchestra under von Bülow, who procured Strauss' appointment as court musical director at Meiningen in 1885." It will be observed from the opus-number that the work is one of Strauss' earlier efforts, and it might be added with propriety that it bears the impress of having been written as a study in the technical handling of the wind instruments of the orchestra; nevertheless it will be found an attractive piece, in which the composer's peculiar traits of writing already begin to make themselves apparent. It is scored fluently, of course, and presents an element of contrast to the serenades of Mozart, Beethoven and Brahms in that it consists of a single movement, instead of several—as was the custom with those writers. The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, and contra-bassoon or bass-tuba—the latter being interchangeable with the double-bass.

As the title is sufficient to furnish an understanding of the musical contents and purpose of this number, it suffices to say that it is in E flat major, *Andante* and 2-4 time—with numerous solo passages for and ingenious combinations of the various instruments. The thematic materials are melodious and pleasing, and are worked up in a polyphonic manner both characteristic of this writer and agreeable to the listener.

Prelude to "The Afternoon of a Faun."

(Achille) Claude Debussy.
Born August 22, 1862, at St. Germain (France).

At an early age Claude Debussy entered the Paris Conservatoire—where he was the pupil of Marmontel in pianoforte-playing, of Lavignac in harmony, and of Guiraud in composition. Here he manifested quickly his unusual talents—capturing the first medal for solfège in 1876 (when but fourteen years old), the second prize

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for pianoforte-playing in 1877, and finally (in 1884) the first *Grand Prix de Rome*—with the cantata "L'Enfant Prodigue," which the judges pronounced one of the most interesting works heard at the Institute in many years. Following his return from Rome Debussy fulfilled his term of military service, since when he has resided in Paris as composer, musical litterateur and pianist. He is the author of many works of various kinds—among which may be mentioned (in addition to the selection now played and the prize-cantata named above) "La Demoiselle Élue"—for soprano and alto soli, women's chorus and orchestra (founded on Rossetti's "Blessed Damozel" and composed during his sojourn in Rome); the five-act lyric drama "Pelléas et Mélisande" (after Maeterlinck—composed in 1893–'95 and produced with conspicuous success at the Opéra Comique on April 30, 1902); a "Fantaisie" for pianoforte and orchestra; "Trois Nocturnes" for orchestra; two dances—"Danse Sacrée" and "Danse Profane," for harp or pianoforte and orchestra; three sketches for orchestra—"La Mer"; a string quartet, numerous pianoforte pieces and songs, etc., etc.

The unique selection we are now about to hear was written in 1892 and played for the first time at Paris on December 23, 1894—at a concert of the National Society of Music. It was inspired by an "églogue" by Stéphane Mallarmé (1842-'98)—a curious bit of word-painting which it is not necessary to quote here in detail, and which Mr. Edmund Gosse has described in the following terms:—

". . . . A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep. . . ."

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M. Debussy's composition (which was given its first performances at these concerts on November 23 and 24 last) is a comparatively small and lightly-scored movement—of a uniquely picturesque and capricious character, and withal so free in point of both form and contents as to elude ordinary technical analysis. It may be described best, therefore, as a rhapsodical sort of effusion in which the composer seeks apparently to transport his listener into the fantastic and "atmospheric" *milieu* conceived by the poet. However, it may be said that the principal thematic element is the rambling tune played at the start by the solo flute—to be developed freely forthwith, in one way or another, in combination with sundry picturesque counter-materials. Presently the movement becomes more animated, leading shortly to the appearance of a new theme of a sustained and melodious nature (in the wood-winds—with a quick response from the strings) sundry pendent developments leading thence to the reappearance of the rhapsodical opening theme, now more languorous than before—after which the "picture" dissolves rapidly.

Norwegian Rhapsody.

Edouard Lalo.
Born Jan. 27, 1823, at Lille.
Died April 22, 1892, at Paris.

Lalo was a pupil at the Lille branch of the Paris Conservatoire, and as time went on he developed into an excellent violin-player and a composer of importance. He first rose to notice in Paris as a viola-player in various chamber-music performances. In 1880 he was made Chevalier de la Légion d'Honneur. The beautiful composition now presented (dedicated to his friend Edouard Colonne, the distinguished French orchestral conductor) is divided into two parts, the first of which (in A major) opens with a brief *andantino* introduction in 6–8 time, leading up to the main body of the movement—whereupon the tempo shifts to *allegro* and the time to 2–4. The second part (longer than the foregoing) follows without pause, the key being D minor and the movement *presto* and 3–4 time. The scoring is of the ultra-modern, virtuoso order—with numerous brilliant and spirited passages, for the violins in particular.

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Scherzo Fantastique, Opus 25.

Josef Suk.
Born January 4, 1874, at Krecovic (Bohemia).

The title "Fantastic Scherzo" indicates in a general way the form and temper of this composition, which was published in 1905 and played for the first time in this country by this orchestra at the concerts of December 21 and 22 last. Although elaborate in point of internal detail and instrumentation the work is quite simple structurally, being describable briefly as a conventional application of the "dance-form"—of which the first part (in G minor, *Allegro vivace* and 3–4 time) is developed chiefly from the nimble tune stated at the outset (begun by the oboe and bassoon and carried on by the clarinets), this being worked up elaborately forthwith in alternation with the more sustained melody which makes its appearance shortly in the violoncellos, to be taken up by the first violins. Then follows a picturesquely contrasting middle section (in E minor, *L'istesso tempo* and 4–4 time) running mostly on the rippling figurations commenced by the wood-winds (flute and clarinet—accompanied simply by the harp) and the expressive melody introduced shortly thereafter by the violoncellos—a tranquil transition-passage for the latter (muted and divided into four parts) leading thence to the third and closing section of the movement (substantially a repetition of the first part), to which is added a spirited free coda by way of conclusion.

"Ball-Scene."

Mayseder-Hellmesberger.

In this number we have one of the celebrated violin études of Joseph Mayseder (1789–1863) arranged for concert orchestra by Josef Hellmesberger (Sr.—1829–'93), who will be remembered as the writer of the well-known orchestral transcription of Handel's "Largo". In its present form, to which Hellmesberger gave the title "Ball-Scene," the "étude" (which has its proper place as the last of a book of six constituting Mayseder's Opus 29) is scored for all the violins in unison, over an added accompaniment (the original

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is for violin alone) for two harps, violoncellos, basses, kettle-drums and triangle. The score embraces three sections, as follows—(1) the "étude" proper, in the shape described above; (2) a contrasting movement not contained in the original and whose identity it has been impossible to trace (probably an effusion of Hellmesberger's), and (3) a repetition of the first section.

Improvisation.
Symphonic Waltz.

Frederick A. Stock.
Born November 11, 1872, at Jülich (Germany).

In pursuance of a long-established custom of securing, whenever possible, the authors' own descriptions of the works performed at these concerts, the writer of the program-notes approached Mr. Stock with a view to obtaining something of the kind touching upon these new selections from his pen. After much diffidence and resistance the composer yielded at last to solemn argument and gentle persuasion (possibly it was in sheer desperation, like that which led a certain good lady of blessed memory to wed a man who pestered her with ardent importunities—"in order to get rid of him", as she put it), and so we are privileged to learn the histories of these engaging pieces from the one who wrote them—howbeit the reader is cautioned not to permit himself to be misled into regarding them as the indifferent effusions which Mr. Stock's naïve words would seem to imply.

"Not much, if anything at all," he writes, "need be said of the first of these two compositions, which receive herewith their first hearings at our concerts. The 'Improvisation' is a very harmless, unpretentious bit of writing, just as melodious as it is peaceful, just as free from any irritating or discordant features as it should be, considering the occasion for which it was written and which

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must be held responsible for its existence—the wedding of a friend in Cincinnati, who added to the recklessness of this undertaking by engaging the entire Symphony Orchestra of that city, under the direction of Frank van der Stucken. The 'Improvisation' was played during the performance of the marriage ceremony—as a sort of 'incidental music.' In the opinion of the composer a more suitable title for this work could not have been found, from the fact that a musical improvisation is in many respects similar to a marriage ceremony: nobody knows exactly how long it takes, nor just how it will turn out at the end.

"The second composition is of course more elaborate and pretentious, as is indicated by the name—'Symphonic Waltz.' Some years ago Theodore Thomas played a very meritorious work by Alexander Ritter, which also was called a 'Symphonic Waltz;' and this title made such a deep impression upon the writer of these lines that after that time he contemplated most seriously composing first a 'Symphony' and then a 'Waltz.' But it happened that he was unable to complete the symphony before the commencement of this season, and for this reason he thought it best to combine these two titles and compose something that would suit them both —and the listener as well.

"As to the waltz itself, we don't think that it should stand in need of either comparison or analysis, although it is meant to be symphonic—or at least pretends to be so. It is written in the key of D major and in 3-4 time, just like the 'Beautiful Blue Danube' by Johann Strauss, but the themes are treated in more elaborate fashion. We trust fully that what is good in it will make itself felt in true waltz-like fashion—let's say spontaneously, and that its pretentious title will fully protect it against undue or unbecoming popularity.

"Frequently we have been asked to whom the waltz was to be dedicated—a question which until now has not been answered satisfactorily. It is not more than natural that a composer should feel inclined to dedicate all the good things he writes (and in his opinion of course all his things are good, and more than that) to his own beloved self, and so the writer of this waltz had at first intended to do—when the happy thought occurred to him that it would be more appropriate, and also more unique, to dedicate the work under discussion (in whose behalf too much has been said already) 'To all his friends'! F. A. S."

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Marche Slave,
Opus 31.

Peter Iljitsch Tschaikowsky.
Born May 7, 1840, at Wotkinsk.
Died Nov. 6, 1893, at St. Petersburg.

This familiar selection was a product of 1876—the year which witnessed the war between Servia and Turkey. In the midst of the Slavonic enthusiasm which prevailed at that time Nicholas Rubinstein arranged a grand concert for the benefit of the wounded, and it was for this affair that Tschaikowsky, fired by the patriotic temper of the hour, wrote the brilliant composition we are now to hear. This piece—which, by the way, was first called the "Russo-Servian" march—scored an instant and immense success.

But few words of explanation are necessary in connection with a work so patently an expression of patriotic enthusiasm. In the beginning the bassoons give out softly a sombre theme, the "local coloring" of which will not pass unnoticed. Presently are heard the ringing calls of trumpets, and the whole moves on to a resounding full-orchestra climax. An interesting feature of the trio is the introduction of a strain from the Russian national anthem, which will be heard again in the finale.

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FIFTH PROGRAM

FRIDAY AFTERNOON, NOVEMBER 8—2:15

SATURDAY EVENING, NOVEMBER 9—8:15

Soloist: MR. FRITZ KREISLER

"*JOYEUSE MARCHE*," . . . . . CHABRIER

SYMPHONIC POEM—
"*La Belle au Bois Dormant*," . . . . . BRUNEAU

INTRODUCTION TO ACT I, "*Fervaal*," . . . D'INDY

SPANISH SYMPHONY FOR VIOLIN AND ORCHESTRA, *Opus 21*, ... LALO

ALLEGRO NON TROPPO.
SCHERZANDO.
ANDANTE.
RONDO.

INTERMISSION

SYMPHONY No. 5, *C Minor*, *Opus 67*, . . BEETHOVEN

ALLEGRO CON BRIO.
ANDANTE CON MOTO.
SCHERZO—
FINALE.

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"Joyeuse Marche."

Alexis Emmanuel Chabrier.
Born Jan. 18, 1842, at Ambert (France).
Died Sept. 13, 1894, at Paris.

It was while he was reading law at Paris, at the same time filling a position at the Ministère de l'Intérieur, that Chabrier first took up the study of music—as an amateur; but he soon forsook all other pursuits and devoted himself exclusively to composition, to become known before long as the author of many works of unique interest. His first effort of importance was an operetta—"L'Étoile," which appeared in 1877, to be followed a couple of years later by another—"l'Éducation manquée"; both of these works were produced in Paris. In 1881 he became chorus-master under the late Charles Lamoureux, whom he assisted in the preparations for the production of Wagner's "Tristan und Isolde." In 1885 he produced "La Sulamite" (a scene for soprano solo, chorus of women's voices and orchestra), and the following year witnessed the appearance of his *chef-d'œuvre*—the grand opera "Gwendoline" (in three acts, the text by Catulle Mendès), which was performed for the first time at the Théâtre de la Monnaie in Brussels. This work was not heard in Paris, however, until December 27, 1893, when it was brought out at the Académie de Musique. Other effusions from Chabrier's pen are the operas "Le Roi malgré lui" and "Briseïs" (unfinished); a chorus—"A la Musique"; a "Spanish Rhapsody" and a "Suite Pastorale" for orchestra; sundry pianoforte compositions, and the brilliant selection now presented—the which was played for the first and only previous time by this orchestra (and it is believed for the first time in this country also) at the concerts of December 26 and 27, 1902—under Mr. Thomas' direction.

The title is sufficiently descriptive of the general character of this piquant composition, which would gain nothing in popular interest through detailed analysis. The author has not given any clue to his "subject" in the score, but it is understood that he sought to caricature a band of half-tipsy village musicians going home in a great state of hilarity. The chief thematic elements of the work are the humorous motive given out by the solo oboe, accompanied

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by other wood-winds (after a short flourish from the full orchestra), and another which appears a few measures further on in the full orchestra—the melody in the first violins and smaller wood-winds, against a counter-melody in the horns. These and other motives are worked up with much ingenuity and brilliance of instrumentation, the detached nature of the development of the first-named presenting very considerable difficulties of performance.

The score is dedicated to Chabrier's distinguished countryman M. Vincent d'Indy.

Symphonic Poem—
"La Belle au Bois Dormant."

Alfred Bruneau.
Born March 3, 1857, at Paris.

Alfred Bruneau, distinguished French music critic and composer, entered the Paris Conservatoire in 1873 as a pupil of the eminent violoncellist Auguste Franchomme (1808–'84); in 1876 he carried off the first prize for violoncello-playing. During the succeeding three years he studied harmony under Savard and composition under Massenet, and in 1881 he captured the coveted *Grand Prix de Rome* with a cantata—"Sainte Geneviève." Others of his more important compositions are the operas "Kérim" (1887) and "Le Rêve" (1892); the lyric dramas "l'Attaque du moulin" (1893), "Messidor" (1897) and "Ouragan"; a "Requiem," several concert overtures and other orchestral pieces, songs, etc., etc. In 1893 he became music critic for the Paris "Gil Blas," and in 1895 he identified himself with "Le Figaro" in a similar capacity. The French government has manifested its appreciation of his services by making him a Chevalier of the Legion of Honor.

The symphonic poem now presented was published in 1902, and played for the first time in this country by Mr. Thomas at the concerts of November 6 and 7, 1903.

All, of course, are familiar with the story of "The Sleeping Beauty in the Wood"—the beautiful princess who, in fulfilment of a prophecy made at her christening, pricked her finger with a spindle on her fifteenth birthday and thereby was plunged into a

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magic sleep which continued for a hundred years. As usual, she was rescued by a gallant prince who arrived at a convenient moment and awakened her with a kiss—thus liberating all concerned from the enchantment.

M. Bruneau has furnished only a general synopsis of the "scenes" illustrated in this selection: "The Enchanted Palace—Prediction of the Fairies—Slumber and Dream of the Princess—Arrival of the Prince—The Awakening." The composition is altogether free in its form and development, consisting of a picturesque treatment of sundry themes descriptive of the situations named in the "program" and working up to a pompous full-orchestra climax at the end.

Introduction to Act 1, "Fervaal."

Vincent d'Indy.
Born March 27, 1851, at Paris.

For his "Fervaal", a "musical-action" (music-drama) in three acts and a prolog, M. d'Indy composed both the text and the music. Excerpts from this work were played in Paris in 1895—at the Concerts de l'Opéra, and the whole was brought out with success at the Théâtre de la Monnaie in Brussels on March 12, 1897.

The selection now presented (for the first time at these concerts) is a slowly moving and chastely scored composition in d'Indy's characteristically ultra-rhapsodical manner, and may be described briefly as follows:—

First a short passage of free preluding (horn, bassoon, flute and violin soli—over a sustained accompaniment by the deeper strings), the which leads to the body proper of the movement—in F sharp major, *Plus lent* and 4-4 time. This will be found to consist for the most part of a prolonged development of the melodious subject stated softly at the outset by the muted violins, to be carried on contrapuntally in combination with sundry expressive counter-strains—all rising presently to a brief climax, and subsiding thence to a hushed and sustained conclusion.

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Spanish Symphony for Violin and Orchestra, Opus 21.

Édouard (Victor Antoine) Lalo.
Born Jan. 27, 1823, at Lille (France). Died Apr. 22, 1892, at Paris.

For some time before his death (at the age of 69) this gifted composer enjoyed the distinction of being one of France's most prominent musicians. His first study was devoted to the violin—at the conservatory in the place of his birth. In 1858 he removed to Paris and straightway began to engage seriously in composition, a department of musical activity of which he was destined to become a brilliant ornament. In 1867, with the opera "Fiesque", he took part in a competition inaugurated at the Théâtre Lyrique. This composition (the score of which has since been published) was accorded third prize by the jury of awards, and portions of it were performed afterward—in 1873, at a Concert Nationale. The ballet music also —under the name "Divertissement"—scored a fine success at Pasdeloup's Popular Concert of Dec. 8, 1872. This opera was followed soon by a violin concerto which was produced by the distinguished Spanish virtuoso Pablo de Sarasate at the Concert Nationale of Jan. 18, 1874. Then came the work we are now to hear—the which is dedicated to Sarasate and, like the one preceding, was first played by him—at the Concert Populaire of Feb. 7, 1875. Lalo's position as a composer now being established firmly, he proceeded forthwith to cultivate vigorously his unusual talents in this direction. His next productions were an "Allegro Symphonique," the overture to an opera—"Le Roi d'Ys," a concerto for violoncello (played here at the concerts of Dec. 31-Jan. 1, 1897-'98, by M. Jean Gerardy, and again at the concerts of Jan. 5-6, 1900, by Miss Elsa Ruegger), and a Scherzo for orchestra—all of these works being brought out in Paris. Other compositions dating from this period are a Serenade and a Norwegian Fantasie for violin and orchestra (brought out at Berlin) and a Concerto Russe for violin. The grand ballet "Namouna" was produced on March 6, 1882, at the Académie Nationale de Musique in Paris. This composition—which is said to be of a higher order than most works of its class (especial mention being made of its scoring)—did not meet with the success which it seems to have deserved, and was withdrawn after some fifteen presentations. Subsequently it was remodeled into an orchestral suite of five movements, however—in which form it is often played and enjoys universal popularity. Lalo's next undertaking of moment was the scoring of his opera "Le Roi d'Ys," the

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overture to which has been mentioned already. He also put forth a symphony, which was produced on Feb. 13, 1887, under the direction of the late Charles Lamoureux. "Le Roi d'Ys" was produced finally at the Opéra Comique, Paris, on May 7, 1888—meeting with a cordial reception. Among Lalo's other writings are a number of chamber compositions and many songs. In July, 1880, he was created Chevalier de la Légion d'Honneur.

The brilliant selection now played (and which has been performed at these concerts twice in previous seasons—both times by Mr. Kramer), although called a "symphony" by its author, is to all intents and purposes a violin concerto. In its original shape the score embraces five movements, as follows:—(1) *Allegro non troppo*: in D minor and 2-2 time—a sort of sonata-form minus the orthodox free-fantasia, developed elaborately from the customary two themes. (2) "Scherzando": in G major, *Allegro molto* and 3-8 time—a capricious composition in the vivacious temper implied by its title. (3) "Intermezzo": in A minor, *Allegretto non troppo* and 2-4 time. (4) *Andante*: in D minor and 3-4 time—an expressive movement developed from the sustained melody stated by the solo violin (after a short introduction) and the more elaborate second theme which follows, also in the solo instrument. (5) "Rondo": in D major, *Allegro* and 6-8 time—running mainly on the nimble theme introduced by the solo instrument, after a brisk orchestral prelude.

As is customary—the third movement (Intermezzo) will be omitted on these occasions.

Symphony No. 5, C Minor, Opus 67.

Ludwig van Beethoven.
Born Dec. 16, 1770, at Bonn.
Died Mar. 26, 1827, at Vienna.

Of all the nine symphonies by Beethoven this one probably is the best known, the most generally comprehended, and the most widely popular. Each of its four movements is by itself a gem of the first brilliance, and collectively they constitute a work of the most imposing grandeur—without parallel, probably, in point of

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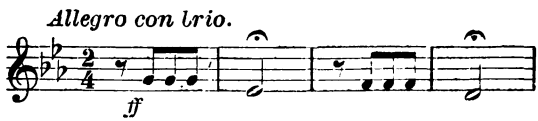
classic beauty and perfection of form. Faultless in conception and flawless in construction, this great musical edifice remains a lofty and enduring monument to the mighty genius of its author. Although not pre-eminent in point of length nor profoundness of thought, it reveals nevertheless an exquisiteness of poise in its structure which entitles it to the first place among purely classic symphonies. There have been many conjectures as to the conditions which influenced Beethoven while composing this work, and also regarding the sentiments and impressions which he sought here to convey; but these are altogether foreign to a full enjoyment and comprehension of the music, which is—music, abstractly; without program or plot, and without distinct material meaning. It is neither picturesque nor narrative in character, but merely music of the most refined and elevating type—molded into the purest and most ideal of forms by the deft hand of a master who understood in the most minute degree the principles of proportion and development as applied to the evolution of musical thought.

The first movement—in C minor, *Allegro con brio* and 2-4 time —is a wonderful example of thematic invention. It opens with a brief introduction:—

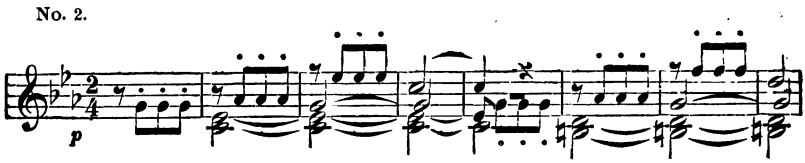
No. 1.



In the first two measures of the preceding illustration is to be found the rhythmical figure which is the basic element of the ensuing principal theme—and indeed, of the whole movement. This constitutes what has been called the "Fate" motive, tradition having it that Beethoven meant to suggest "Fate Knocking at the Gate." It is said, however, that this fancy originated—not with Beethoven, but with one of his pupils, and that it was repudiated by the master.

The principal theme is sixteen measures long, the following quotation constituting its first half:—

No. 2.



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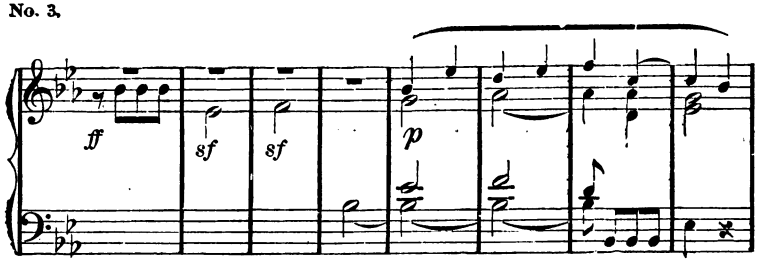
The extension passage which follows is not of great length, the second theme appearing at the fifty-ninth measure:—

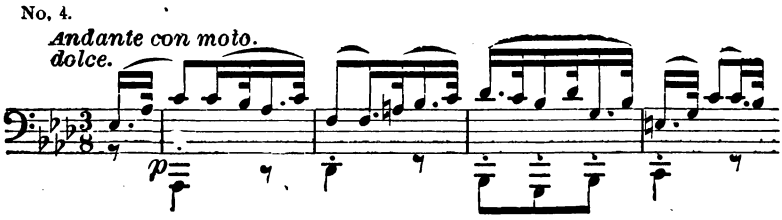
No. 3.



It will be apparent immediately that the rhythmical essence of the principal theme is imparted to the second (see first and seventh measures of the preceding illustration), and as the latter expands there will be heard constant allusions to the figure cited. The free-fantasia sets in with a re-assertion of the so-called "Fate" motive (as in the introduction), after which the development begins in earnest. It is amazing to contemplate what the master has accomplished with this seemingly insignificant figure, the which is repeated with unremitting persistence—pulsating unceasingly throughout the movement, yet without the remotest trace of monotony. The recapitulation, heralded by a repetition of the introduction, is in the usual form—leading at length into the magnificent coda (also founded on the principal theme) which concludes the movement.

The second movement—in A flat major, *Andante con moto* and 3-8 time—is a singularly pacific and affecting composition, in the form of a "rondo with variations." The principal theme is as follows:—

No. 4.



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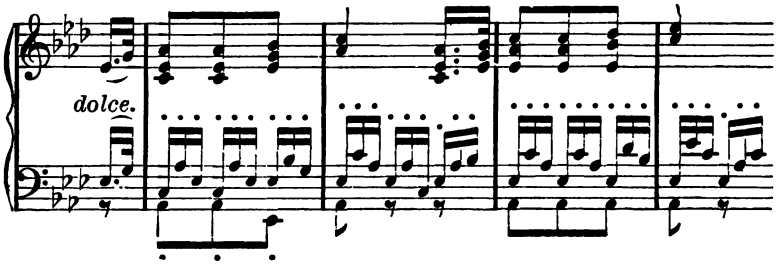
This theme is subjoined by another melody, similar in style at the start—

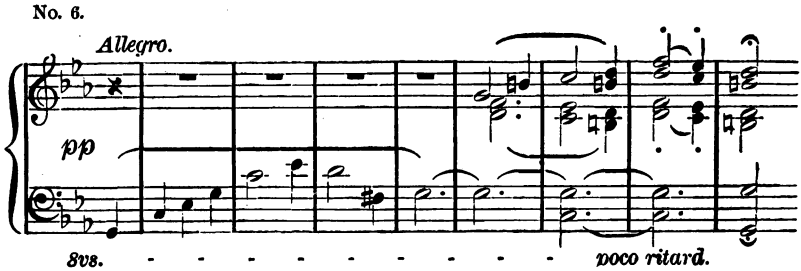
No. 5.



but more exulting in feeling as it soars to its climax—then subsiding into a strain of mystery and longing which eventually finds relief in a short, decisive burst of triumph. Then follow several variations of these melodies, the movement concluding with a long but very beautiful coda drawn from its principal theme.

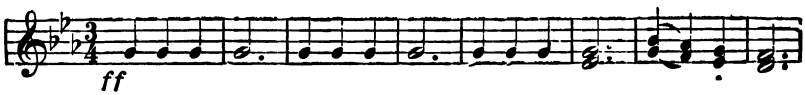
The third movement, "Scherzo"—in C minor, *Allegro* and 3-4 time—opens *pianissimo* with a peering, mystified theme in the lower strings:—

No. 6.



It will be of interest to observe in the ensuing subsidiary a close dynamic resemblance to the principal theme of the first movement:—

No. 7.



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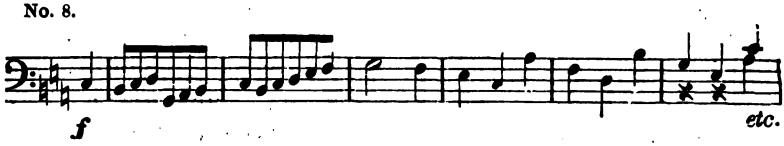
The trio introduces a rapid and humorous figure for the double-basses and violoncellos, which is made the subject of a short but spirited fugal episode:—

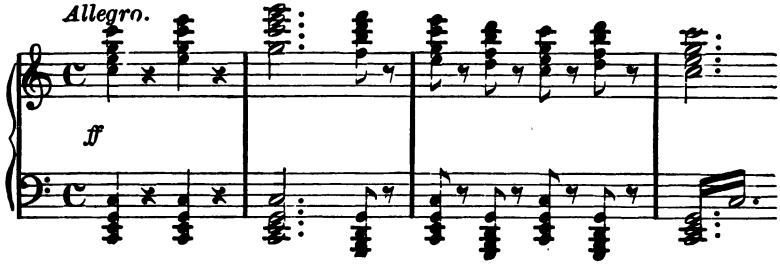
No. 8.



The commencement of the second part of the trio presents the amusing incident of two ineffectual attempts to start this theme —a third effort being successful. After the conclusion of the trio the scherzo is repeated—but with many changes in the scoring, the whole being kept *sotto voce* and for the most part *staccato.*

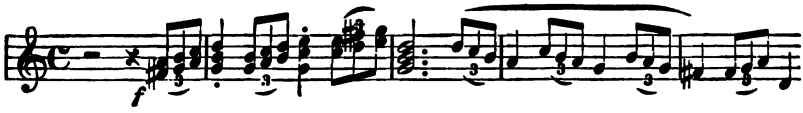
Instead of being detached, as usual, the scherzo leads without halt into the finale—in C major, *Allegro* and 4-4 time—which is reached through a heavy *crescendo.* The scoring is now enriched by the addition of three trombones, contra-bassoon and piccolo, and thus re-enforced the whole orchestra bursts forth into an exultant, triumphant song of rejoicing and victory:—

No, 9.



The second theme is as follows:—

No. 10.



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The free-fantasia is comparatively short, being constructed principally from the material of the second theme. After this development has worked up to a tremendous climax—ending with four crashing chords, the time (which thus far has been 4-4) changes abruptly to 3-4, and a recollection of the preceding movement is introduced. The subsidiary theme of the scherzo (7) is now worked over briefly with new instrumentation, and in a manner somewhat similar to that in which it preceded the finale it is used again as an approach to the return of the heroic first theme. The usual recapitulation follows—leading into the mighty, rushing coda which terminates the movement and the symphony.

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SIXTH PROGRAM

FRIDAY AFTERNOON, NOVEMBER 15—2:15

SATURDAY EVENING, NOVEMBER 16—8:15

Soloist: MR. BRUNO STEINDEL

OVERTURE to "Euryanthe," . . . . . WEBER

TWO PIEDMONTESE DANCES, Opus 31, . SINIGAGLIA

CONCERTO FOR VIOLONCELLO,
A Minor, Opus 33, ... VOLKMANN

INTERMISSION

SYMPHONY No. 1, B Flat, Opus 38, . . SCHUMANN

ANDANTE UN POCO MAESTOSO—ALLEGRO MOLTO VIVACE.
LARGHETTO—
SCHERZO.
ALLEGRO ANIMATO E GRAZIOSO.

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Overture to "Euryanthe."

Carl Maria von Weber.
Born Dec. 18, 1786, at Eutin (Oldenburg).
Died June 5, 1826, at London.

During the first half of the preceding century there lived a singular personage—one Wilhelmine von Chézy—who drifted about among the art-centres of Europe, consumed by a luckless aspiration to literary fame. This peculiar individual (whose maiden name was von Klencke) was born at Berlin in 1783; married at the age of sixteen she was divorced the following year, to re-marry at Paris (at the age of twenty-two) M. Antoine L. de Chézy—an orientalist of note. She was divorced again in 1810, and finally died at Geneva in 1856. Her chief claim to remembrance rests upon the fact that she contrived to associate herself with two of the greatest musicians of her time—Schubert and Weber, the former having been induced to compose the incidental music for her play "Rosamunde—Princess of Cyprus" (which she is said to have written in five days) while the latter made the mistake of accepting her libretto "Euryanthe," founded on an old French romance entitled "The History of Gerard of Nevers and of the Beautiful and Virtuous Euryanthe of Savoy, His Love." Although the music in each case is beautiful and in every way deserving of a better fate, both of these works were doomed to inevitable disaster by the inaneness of their texts.

"Euryanthe" is given but rarely nowadays, its memory being kept alive at the present time principally through occasional performances of the overture. The plot of the opera deals with a time-worn subject—the passionate and trusting love of two noble souls (Adolar—Comte de Nevers, and Euryanthe) against which the machinations of two other and vicious characters (Lysiart and Eglantine) are waged ineffectually; until it comes to pass—after a long chain of heart-rending events, that the two persistent lovers are permitted to wed. An idea of the authoress' eccentric temperament may be formed from a narrative in which is set forth the fact that at the production of "Euryanthe"—at the Kärnthnerthor Theatre in Vienna, October 25, 1823—she did not arrive until after the performance was well in progress. The aisles being thronged, her advance to the front of the audience was impeded seriously; whereupon she electrified the assemblage by exclaiming "Make

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room, make room for me, I say! I tell you I am the poetess! the poetess!"

But if the text of "Euryanthe" is stupid the music is a quite different matter, the overture in particular being a brilliant example of that class of operatic introductions which, although built up from the themes of the works they precede—and being, therefore, in close relation to the latter—are possessed at the same time of an independent musical charm which makes them readily available for concert performance. This beautiful composition falls essentially within the lines of the conventional overture-form, being constructed from two themes—the first of which (announced by all the wind instruments, after a brilliant introduction) is understood to be expressive of Adolar's confidence in Euryanthe's fidelity. The second theme (given out by the violins) is a very beautiful melody suggestive of Adolar's happiness at the prospect of his union with Euryanthe. The free-fantasia, instead of being devoted wholly to the working-out of these two themes, serves to introduce two episodes of consequence. The first of these—a short *largo* movement scored for the muted violins (in eight parts), and to which an element of mystery is imparted by a hushed *tremolo* in the violas—is drawn from a situation in the opera wherein the ingenuous Euryanthe tells the intrigante Eglantine of some hapless sweethearts who appear in ghostly guise. In the second, which might be regarded as the free-fantasia proper, the original tempo is resumed as the deeper strings give out softly the opening theme (inverted) of the overture. This theme is worked out forthwith in contrapuntal fashion, together with an energetic counter-motive. Then the usual recapitulation and a glorious coda conclude the movement.

Two Piedmontese Dances, Opus 31.

Leone Sinigaglia.
Born August 14, 1868, at Turin.

It was at the concerts of October 19 and 20 of last year that this rising young Italian composer received his first representation amid these surroundings—through the performance of his Konzert-Etude (Opus 5) for string quartet.

Signor Sinigaglia is still a comparatively new figure in international musical affairs, having become known to the world at large in 1901 through the brilliant success achieved by Arrigo Serato at

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Berlin with his violin concerto in A major, Opus 20. His early instruction in composition was obtained from Giovanni Bolzoni, director of the Turin Conservatory; later on he went to Vienna, where he remained for some four years pursuing his studies under Dr. Eusebius Mandyczewski. Here he came into contact with the late Antonin Dvorak and Karl Goldmark also, both of whom became deeply interested in him—the first-named master, in violation of his custom, even going so far as to receive him as a private pupil. It is to his association with Dvorak, probably, that Sinigaglia owes his personal success—this influence having served to emancipate him from German ideals by turning his attention to the folk-music of his own land and people. Just as Dvorak made a name for himself with his Slavonic Dances and Rhapsodies, so do we find this talented Italian writer now claiming the attention of the musical world with attractive effusions which have their sources in Piedmontese folk-music.

Before the conspicuous success of his violin concerto Sinigaglia already had attracted favorable notice, howbeit he had written mostly in smaller forms—such as, for instance, the Konzert-Etude mentioned above, which has been played extensively by the famous Bohemian Quartet of Prague and other similar organizations, and a suite of variations for string quartet (Opus 22) on a theme by Brahms, which also has become widely known. Along with these appeared numerous pieces for violin, violoncello and pianoforte; duets, songs and choruses, a prize "Scherzo" for string instruments and several pieces for wind instruments—among the latter a suite of variations for oboe and pianoforte (Opus 19) on Schubert's "Heidenröslein." After the Berlin triumph of 1901 sundry new works of importance appeared, among them a Rhapsodia piemontese (Opus 26) for violin and orchestra and a string quartet (Opus 27). The first-named of these soon became popular with violinists, such distinguished virtuosi as Ysaye and Thibaud adding it to their repertoires. The string quartet also—which is mentioned as the most interesting, perhaps, of Sinigaglia's writings so far—has been presented with great success in many of the musical centres of Europe.

The interesting selections we are now about to hear are quite new—having been published during the current year, and receiving herewith their first performances in this country. Previous to their appearance in print, however, they had been played from manuscript in many cities—including Turin, Prague, Helsingfors, Geneva, Lausanne, Basel, Utrecht, Aix, Monte Carlo, etc.

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Although quite elaborate in point of instrumentation and internal detail, both of these dances are simple structurally—consisting of a free and rhapsodical treatment of certain "popular themes" (national tunes) which need no pointing-out, in a "form" which requires no explanation.

No. 1 may be described succinctly, therefor, as embracing (I) a first part—in A major, *Andantino mosso* and 6–8 time—running on the simple tune commenced at the start by the solo oboe, (II) a more animated middle section—in D major *Allegro giocoso* and 3–8 time, and (III) a considerably modified repetition of the first part, which proceeds to a picturesque *pianissimo* conclusion.

No. 2—a larger and more brilliant composition—is in G major, *Allegro con brio* and 2–4 time, with a buoyant middle part in C major (same key and time); all coming to an end with a dashing climax.

Concerto for Violoncello, A Minor, Opus 33.

Robert Volkmann.
Born Apr. 6, 1815, at Lommatzsch (Saxony).
Died Oct. 30, 1883, at Pesth.

Volkmann composed this concerto (his first published work for orchestra) at Vienna, and the first public performance of it took place there on November 22, 1857—when the solo part was played by Carl Schlesinger, to whom the score is dedicated.

The work is describable briefly as consisting of a single movement which opens (without introduction)—in A minor, *Allegro moderato* and 4–4 time—with the statement of the principal theme by the violoncello, a solo recitative leading presently to the appearance and unfolding of the melodious second theme. The essential thematic elements (and their allied materials) established, the development proper sets in—to continue elaborately until cut short by a *fortissimo* chord of the orchestra. Then follows a rhapsodical episode, leading straightway to a resumption of the development—the which moves, through a *crescendo*, to a bravura cadenza for the solo instrument. Lastly, a modified repetition of the first part (with enlarged instrumentation), which proceeds to a tranquil conclusion.

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Symphony No. 1, B Flat, Opus 38.

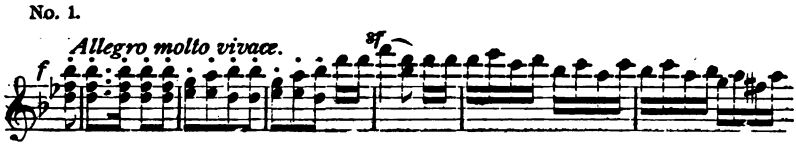
Robert Schumann.
Born June 8, 1810, at Zwickau.
Died July 29, 1856, at Endenich.

In this symphony we have Schumann's first (published) work of the kind, although it was not his first effort in this direction—there being a record of the performance of a symphony in G minor at Schneeberg in January, 1833. This last-named composition has never been published, however, and remains practically unknown. The B flat symphony was introduced at a Gewandhaus concert in Leipsic on March 31, 1841, Mendelssohn conducting, and was an instantaneous success—Schumann himself being quoted as saying (in a letter to one of his friends) "it had such a favorable reception as I think no symphony has had since Beethoven." Stimulated by the success of this (his first important orchestral) work Schumann set himself straightway to achieve new triumphs, and before the close of the same year he had put forth a second symphony (in D minor, afterwards published as No. 4), the "Overture, Scherzo and Finale" (Opus 52) and the first movement of his pianoforte concerto.

Schumann was at all times an enthusiastic romantic, but just at this period of his life he was in an especially jubilant frame of mind, having at last attained his heart's desire—his long-deferred and much-opposed union with Clara Wieck; and he seems to have thrown himself with all the energy of his new-born happiness into the composition of this beautiful work, which was destined to elevate him to a place among the "immortals" in music. So intense was his zeal that the entire composition, so it is said, was completed (exclusive of the orchestration) within four days.

The symphony opens with a somewhat long but very beautiful introduction—*Andante un poco maestoso*, the horns and trumpets leading off (in unison) with an heroic phrase. The first movement proper commences with the following brilliant theme, from which the introductory phrase was derived:—

No. 1.



A short but somewhat boisterous exposition ensues, constructed mainly from the opening rhythm and at last quieting down rather

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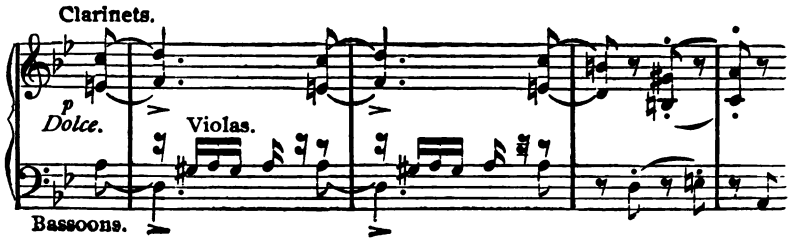
suddenly to *piano,* whereupon the second theme appears in the clarinets, accompanied by the bassoons and violas:—

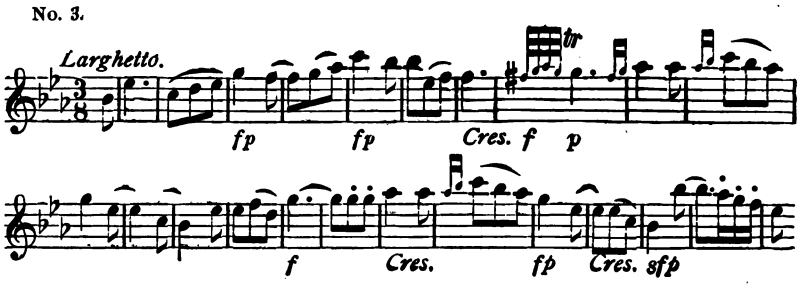
No. 2.



The second theme's exposition also is short, and—when concluded, a "repeat" is made from the beginning (exclusive of the introduction). The development, on the other hand, is long and florid—very effectively scored, and extremely spirited. Some new melodic figures are introduced, but the working-out is evolved mainly from the material of the principal theme. Finally the recapitulation is reached, whereupon the first theme is re-announced by the horns and heavier brasses. In due time we come again to the second theme, and lastly to the brilliant coda which concludes the movement.

The second movement is based on the following melody—played first by the violins, afterward by the violoncellos, and again by the horns and oboes:—

No. 3.



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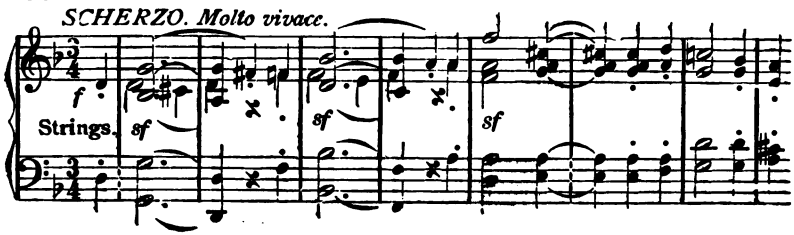
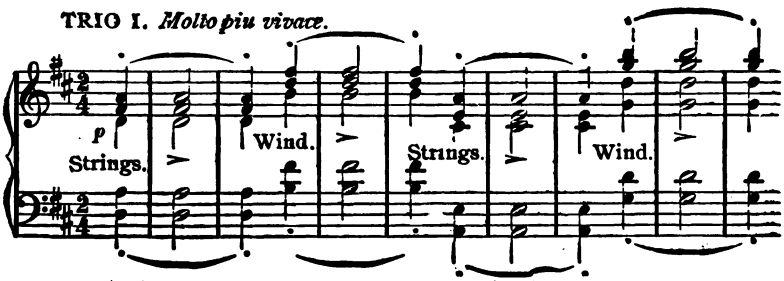
Just before the close of the movement the trombones foreshadow the theme of the scherzo, which follows without pause:—

No. 4.



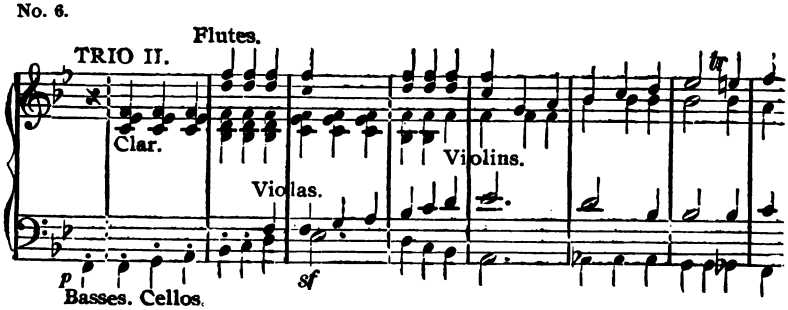
The first trio starts as follows—the time now changed to 2–4, and the instrumentation being dialogic between the strings and wood-winds:—

No. 5.



The scherzo then returns, leading to the second trio:—

No. 6.



Another repetition of the scherzo, and then the movement concludes with a short coda drawn partly from the theme of the scherzo and partly from the first trio.

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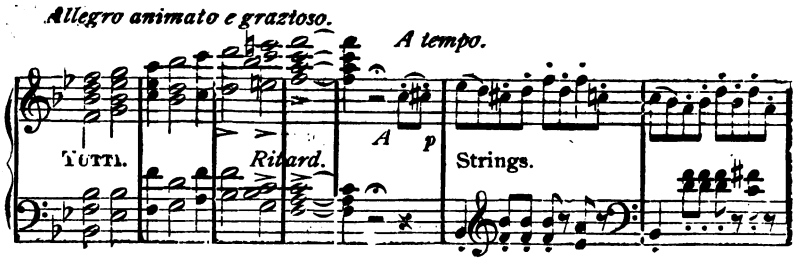
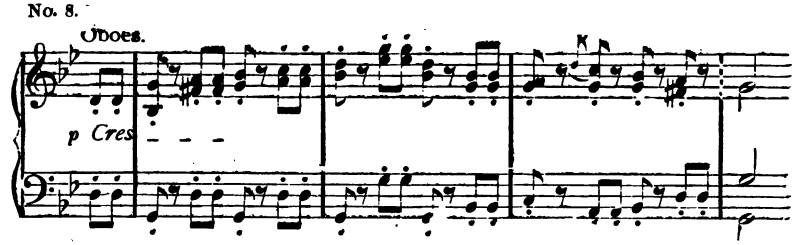
The finale is a brilliant and busy movement opening with a short pompous introduction (*tutti*), following which the principal theme is stated by the strings (A):—

No. 7.



The second theme enters quickly, being given out by the wood-winds and strings as follows:—

No. 8.



Both subjects are repeated before the free-fantasia is reached, the latter being drawn in a large degree from the theme of the introduction (opening measures of quotation 7). After this part has come to an end the usual recapitulation and a brilliant coda conclude the movement.

Schumann is said to have written this symphony with a steel pen which he found on Schubert's grave—in Vienna.

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SEVENTH PROGRAM

FRIDAY AFTERNOON, NOVEMBER 22—2:15

SATURDAY EVENING, NOVEMBER 23—8:15

Soloist: MR. LUDWIG BECKER

SYMPHONIC FESTIVAL MARCH, Opus 38, THUILLE

SYMPHONY, D Minor, ... FRANCK

LENTO—ALLEGRO NON TROPPO.
ALLEGRETTO.
ALLEGRO NON TROPPO.

INTERMISSION

ALLEGRO MODERATO from
Concerto for Violin No. 1, E Major, Opus 10, VIEUXTEMPS

CAPRICCIO ESPAGNOL,
Opus 34, ... RIMSKY-KORSAKOW

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Symphonic Festival March, Opus 38.

Ludwig Thuille.
Born Nov. 30, 1861, at Bozen (Tyrol).
Died Feb. 5, 1907, at Munich.

The only composition by this writer (quite recently deceased, as shown above) performed heretofore by this orchestra is his Romantic Overture (Opus 16), which was published in 1899 and played for the first time in this country by Mr. Thomas at the concerts of October 26 and 27, 1900.

Thuille's musical career began at Innsbruck, where for a time he pursued the study of pianoforte-playing and counterpoint under the guidance of Joseph Pembaur. Later on (1879–'83) he was the pupil of Carl Baermann in pianoforte-playing and of Rheinberger in composition at the Munich Music School, where he remained as a teacher of these branches. In 1891 he received the degree of "Royal Professor of Music." His numerous compositions include a three-act opera—"Theuerdank," which was produced with much success at Munich in 1897 and won for its author the Luitpold prize; another opera entitled "Lobetanz," which was brought out at Karlsruhe and Berlin during the following year; a sonata for violin and pianoforte and another for organ; a sextet for pianoforte and wind instruments; a song cycle—"Von Lust und Lied," and sundry pianoforte pieces, songs, men's choruses, etc., etc.

The selection played today is brand new, so to speak—having been published only this year, and receiving herewith its first performances in this country. The title indicates plainly enough the general form and temper of the piece, which opens with a flourishing introductory passage beginning with a fanfare of trumpets and horns. Then follows the main body of the movement—in F major,

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Maestoso, wuchtig (majestically and ponderously) and 4–4 time—a heavily scored composition developed after the manner of marches from two themes (and sundry allied materials), the first being stated at the outset by the strings (the melody proper in the first violins) and the second following presently in the violoncellos—in A major, *Sehr getragen* (very sustainedly).

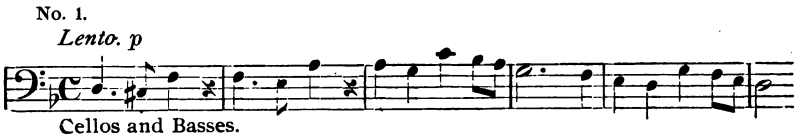
Symphony—D Minor.

César Franck.
Born Dec. 10, 1822, at Liege.
Died Nov. 9, 1890, at Paris.

When this remarkable work was first performed—at the Paris Conservatoire, on February 17, 1889—the composer furnished a thematic analysis, of which the following is a free translation:—

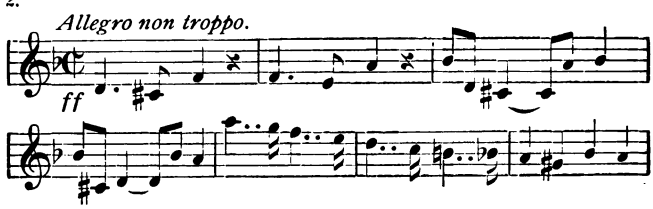
First a slow and sombre introduction, with the following as the principal motive:—

No. 1.



This phrase is developed through some thirty measures and leads into the *allegro,* or first movement proper—of an energetic and ardent character:—

No. 2.



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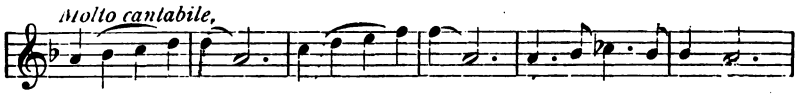
The theme of the introduction returns, but in F minor, after which the working-out of the principal theme of the movement is resumed—also in F minor.

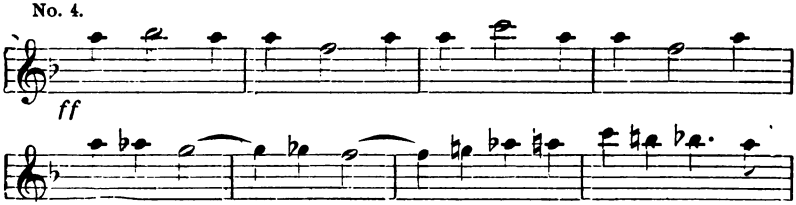
This leads to the appearance of a second theme—

No. 3.



which is followed in turn by a third:—

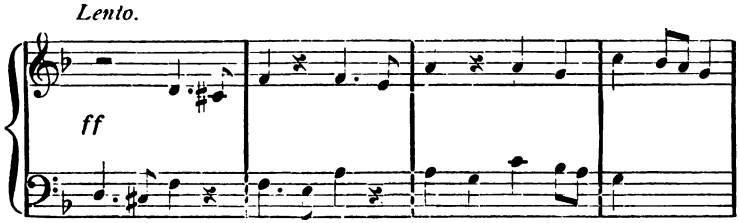
No. 4.



The theme quoted last is much employed in the ensuing development and also reappears in the finale.

After the second part of the movement (very highly developed) a return is made to the first theme, that of the introduction—which is now given out *fortissimo*, however, and in canonic imitation:—

No. 5.



The theme of the movement proper is afterward resumed and leads to the conclusion of this, the first, division of the symphony.

The second movement begins with *pizzicato* chords for the string orchestra and harp, which do not give out the melodic theme, however. This theme—of a sweet and melancholy character, is presented by the English horn:—

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No. 6.

Allegretto dolce.

p English horn.

Violas.

The first period is completed by the clarinet, the horn and the flute—after which the violins announce the following theme:—

No. 7.

After some modulation this period finishes in B flat major.

The English horn and various wind instruments now take up again some fragments of the first motive in B flat minor, after which we arrive at a new part which is a complete composition by itself (in the style of a scherzo)—a very sprightly and sweet episode, of which the following is the principal motive:—

No. 8.

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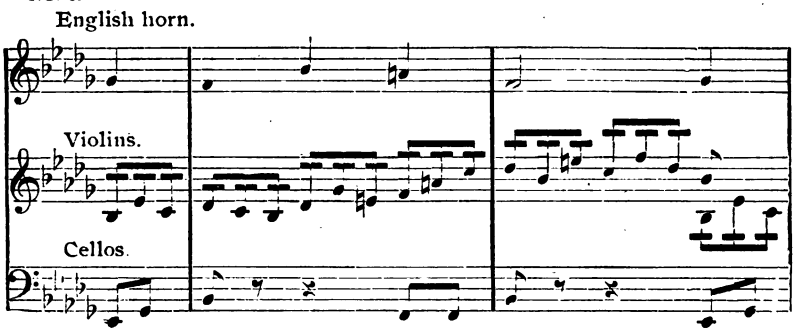
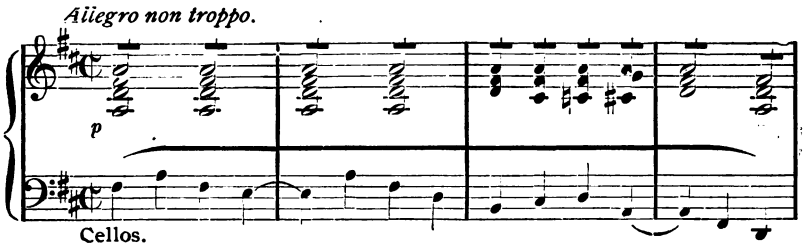
Upon the return of this motive the opening theme of the movement is added, once in G minor and again in C minor. Then the entire opening period, announced by the English horn, is combined with the theme of the scherzo episode—the latter being given to the violins:—

No. 9.



The third movement opens with a phrase of a bright and almost brilliant nature, which contrasts strongly with the rather sombre and melancholy sentiment of the two preceding movements:—

No. 10.



This composes the first period of nearly sixty measures, and leads to a phrase in B major—announced by the brasses, alternating with the strings:—

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No. 11.

Brasses.

p

Strings.

Then another, more sombre:—

No. 12.

Cellos and Basses.

pp

The opening theme of the second movement now reappears, accompanied by a figure in triplets:—

No. 13.

p

pp

Development of the themes of the finale.

A decided retard in the tempo.

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A fragment of the opening theme of the second movement, alternating with fragments of the sombre third theme of the finale(12).

Resumption of the original tempo, with a grand *crescendo* culminating in the re-statement of the opening D major theme (10) with all possible sonority.

Return of the principal theme of the second movement, also with great sonority.

The volume of tone subsiding, then reappears the third theme of the first movement (4).

This leads to a coda, constructed from the principal themes of the first movement, in conjunction with the opening theme of the finale.

Allegro Moderato from Violin Concerto No. 1.

Henri Vieuxtemps.
Born Feb. 20, 1820, at Verviers (Belgium).
Died June 6, 1881, at Mustapha (Algiers).

Vieuxtemps, one of the greatest violin virtuosi of modern times, composed six concertos for the instrument with which he achieved his fame—the last one not appearing in print until after his death. Of these the one containing the brilliant movement now presented was written while he was touring Russia in 1838–'39, and it was with it (and his Fantasie-Caprice) that he scored his first great success—at Brussels, in 1840. This work, although held to be Vieuxtemps' finest effusion of the kind, is seldom played entire nowadays on account of its great length—nearly an hour being required for its complete performance.

The excerpt we are now about to hear is the first movement proper of the concerto—describable briefly as an orthodox sonata-form, developed from the customary two themes and opening with a long orchestral ritornello.

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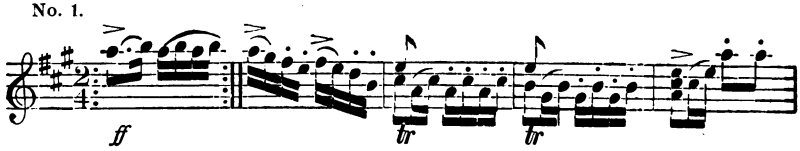
Capriccio Espagnol, Opus 34.

Nikolaus Andrejewitsch Rimsky-Korsakow.
Born May 21, 1844, at Tichvine, Novgorod (Russia).

The score of this brilliant number is dedicated to the members of the orchestra of the Imperial Opera at St. Petersburg, whose names are inscribed on the title-page and by whom it was first performed—at the Russian Symphony Concert of Oct. 31, 1887, the composer conducting. The work is in five movements—which take the form of one long one, however, through the inter-relation of the themes and the composer's direction that the whole be played without pause.

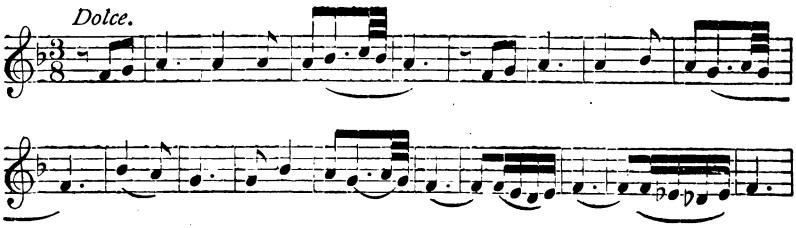
The first movement (*Vivo e strapitoso*) has the unique title "Alborada," a word whose conventional meaning is "dawn" (or "twilight") and whose musical significance is akin obviously to that of the French "Aubade"—"morning serenade," or music to be performed at daybreak. The theme which forms the basis of this movement—near the end of which the solo violin comes into prominence, runs as follows:—

No. 1.



The second movement, "Variazioni," is made up of five variations on the following theme—first stated by the horns in harmony to a light string accompaniment:—

No. 2.



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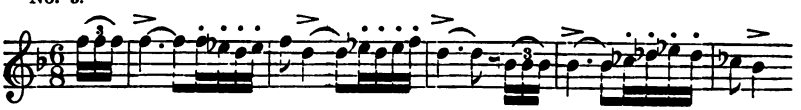
The third movement—"Alborada," resembles the first in both title and contents, being developed from the same thematic material but in a different key (B flat, the first being in A) and with different scoring—the whole above an "organ-point."

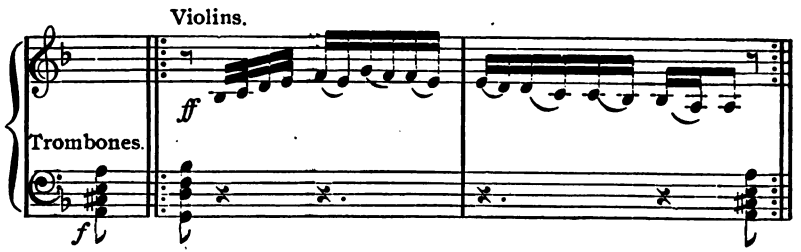
The fourth movement—"Scena e canto gitano" (*Allegretto*), opens brilliantly with a motive (in the trumpets, accompanied by the horns and tambourine) derived from the theme of the second movement:—

No. 3.



The solo violin then comes to notice with a cadenza-like passage, afterward taken up and developed by the orchestra. Subsequent florid passages for the flute and harp lead to the entrance of a new motive (trombones answered by the violins)—

No. 4.



which is worked up straightway in alternation with the opening theme (3). The continuation of the movement brings to notice a violoncello solo and further developments of the material already outlined, at length leading over into the finale—"Fandango Asturiano," four introductory measures preceding the entrance of the following sprightly melody:—

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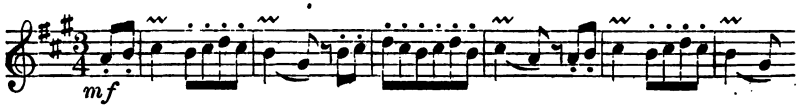
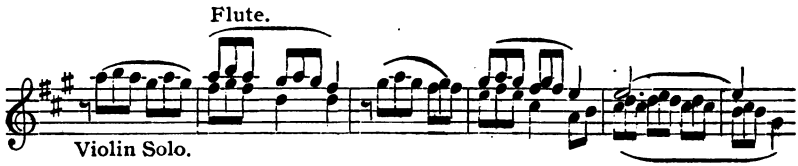
No. 5.



Another subject beginning thus—

No. 6.



completes the thematic elements of the movement, which reaches its conclusion through a spirited coda founded on the theme of the opening "Alborada."

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EIGHTH PROGRAM

FRIDAY AFTERNOON, NOVEMBER 29—2:15

SATURDAY EVENING, NOVEMBER 30—8:15

POPULAR CONCERTS

OVERTURE to "Der Improvisator," . . D'ALBERT

LARGO FROM SYMPHONY No. 5—
"From the New World," Opus 95, . . DVORAK

ALLEGRETTO SCHERZANDO FROM
SYMPHONY No. 1, Opus 4, . . SVENDSEN

PRELUDE TO ACT III, "A Basso Porto," . SPINELLI

SYMPHONIC POEM—"The Moldau," . SMETANA

INTERMISSION

TEMPO DI MARCIA FROM SYMPHONY No. 5—
"Lenore," Opus 177, ... RAFF

"SOUS LES TILLEULS,"
from Suite—"Scènes Alsaciennes," . MASSENET
Clarinet and Violoncello Obbligati by
MESSRS. JOSEPH SCHREURS and BRUNO STEINDEL.

VORSPIEL to "Lohengrin," . . . WAGNER

KONZERT-ETUDE, Opus 5, . . . SINIGAGLIA
STRING ORCHESTRA

POLONAISE No. 2, E Major, ... LISZT

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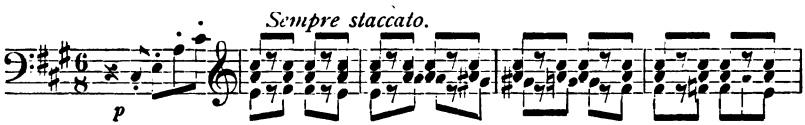
Overture to "Der Improvisator."

Eugen d'Albert.
Born April 10, 1864, at Glasgow.

"Der Improvisator," the text by Gustav Kastropp and the music by Eugen d'Albert, is an opera founded on Victor Hugo's tragedy "Angelo, the Tyrant of Padua." The scene is laid in the city of Padua—in the carnival days of the 16th century.

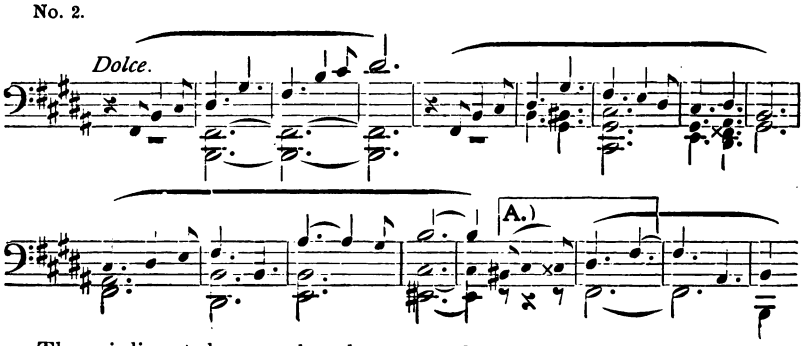
It is said that the commencement of the overture has to do with the arrival of King Carnival, who wields his sceptre and, so doing, calls up an outburst of merriment—this by way of introduction, the principal theme proper appearing straightway in the guise of a spirited tarantella-like subject:—

No. 1.



Sundry developments of the foregoing ensue, working up to a boisterous climax. Then come references to the introduction, leading to the entrance of the second theme:—

No. 2.



The violins take up the theme, and presently a motive therefrom (2 A) is worked up by the wood-winds and the strings in opposition, until finally the whole orchestra takes it up. Then, after some expressive prolonged harmonies, comes a short and sprightly transitional passage leading to the recapitulation, in which the themes quoted are worked over anew—the whole proceeding to a climax and thence to the coda.

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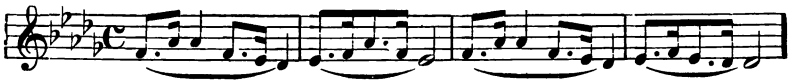
Largo from Symphony No. 5—"From the New World," Opus 95.

Antonin Dvorak.
Born Sept. 8, 1841, at Mühlhausen.
Died May 1, 1904, at Prague.

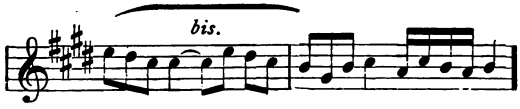
This beautiful composition is properly the second movement of Dvorak's fifth (and last) symphony. It opens (in D flat major, *Largo* and 4-4 time) with a brief introduction scored for the clarinets, bassoons and brasses—a few subdued and softly-shifting chords, which finally make way for the limpid, pathetic melody sung by the English horn to a quiet and almost stationary accompaniment from the muted strings:—

No. 1.



Presently the rich harmonies of the introduction reappear, to be superseded by a return of the melody quoted, the which now is worked over briefly,—leading to a new and more agitated theme, announced by the flutes and oboes:—

No. 2.



This intermediate portion of the movement is much longer and more restless and troubled in temper than its idyllic forerunner, and introduces several new figures and melodies which it is not necessary to quote. In the conclusion there are brief hintings at the opening theme of the first movement of the symphony, and the whole subsides with a suggestion of the first movement's second theme. Then the sweet song of the first part is resumed and carried on in much the same vein as before, the movement closing with an ascending *arpeggio* for the flutes, oboes and strings—answered by a solemn "Amen" from the double-basses in harmony.

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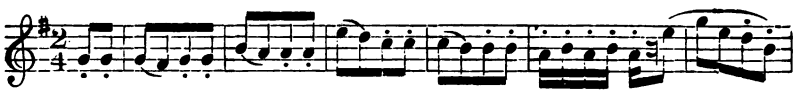
Allegretto Scherzando from Symphony No. 1, Opus 4.

Johan Severin Svendsen.
Born Sept. 30, 1840, at Christiania.

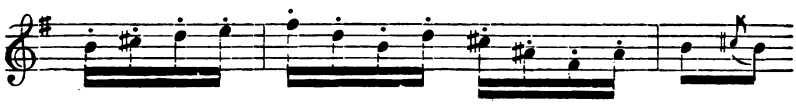
This attractive selection—which has its proper place as the third movement of Svendsen's first symphony—is a sparkling composition (in G major, *Allegretto scherzando* and 2-4 time) abounding in picturesque color-effects which succeed each other with kaleidoscopic rapidity. It commences vivaciously with the following theme—

No. 1.



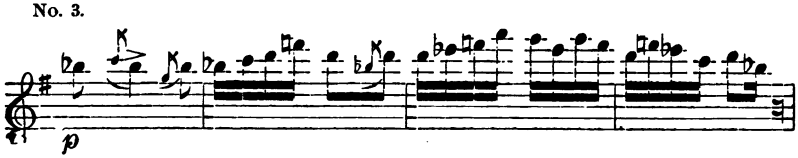
which a few measures further on makes way for another dancing melody:—

No. 2.



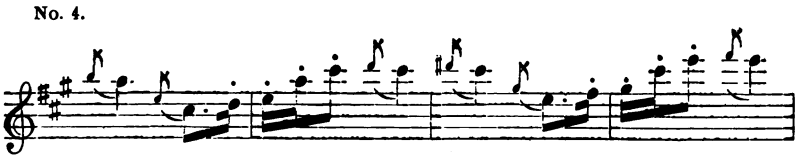
In similar vein is a third theme which appears presently in B flat major:—

No. 3.



This subject is developed at some length, and then the tonality shifts to A major as the wood-winds enter with another new motive—

No. 4.



which leads to a powerful climax wherein the brasses come to notice. This subsides quickly and the opening theme works its way into the foreground again—to play the leading rôle in the various repetitions of the above-quoted materials which carry the movement to its close.

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Prelude to Act III, "A Basso Porto."

Niccola Spinelli.
Born 1865, at Turin.

Niccola Spinelli, the son of an Italian jurist, received his musical training at the Conservatory at Naples, where he made a specialty of the study of composition under Paolo Serrao. In 1890, with the one-act opera "Cobilia," he captured the second prize in the competition (established by the Milan music-publisher Sonzogno) in which Mascagni carried off first honors with his now famous "Cavalleria Rusticana." Shortly afterward appeared "A Basso Porto" ("At the Lower Harbor"), a "lyric drama" in three acts—the text by Eugene Checchi, after Neapolitan Folk-scenes by Goffredo Cognetti—which made its way quickly among the musical centres of Italy, Germany, Austria and Russia. This work was performed for the first time in English at St. Louis in January, 1899, by the Castle Square Opera Company, and a little later on this version was heard in Chicago.

The story of "A Basso Porto" is a simple and pathetic one, having to do with a tragic chapter of life among the lower classes of Naples—specifically a mother's love for her children in combat with a woman's abiding love for the sweetheart of her youth. The action (which is supposed to cover all told a period of only six hours) takes place in the city of Naples in the early '60s, and runs something as follows:—

"Eighteen years prior to the opening of the opera Maria, a woman of the people, has been betrayed and abandoned by Cicillo, a member of the Cammorristi. Maria falsely accuses her rival, Carmela, and compasses her death and Cicillo's imprisonment. Meanwhile Maria marries, and when the opera begins she is a widow and the mother of two children—a son, Luigino, and a daughter, Sesella. Cicillo has become a government spy, but masquerades as one of the Cammorristi, whom he intends to deliver up to justice. Luigino is also a member of this society, and, through Cicillo's influence, has degenerated into a dissolute gambler. Cicillo, when approached by Maria, declares that it is his intention to bring about the further ruin of Luigino and Sesella, who is in love with him. The arrest of a member of the Cammorristi and their discovery that there is a spy among them mark the climax of the first act. Here Cicillo, by a movement of alarm, betrays himself to Maria.

"The curtain rises on the second act to disclose a scene of hilarious merry-making, in which Luigino figures conspicuously. Cicillo appears, orders him to depart, and then denounces him as the spy. The Cammorristi run out in search of him, and Cicillo is left with Sesella, who has come there to meet him. He urges her to go away with him, and tells her that her mother's objection to their union is caused by jealousy. Their flight is interrupted by Maria. When taunted by Sesella, Maria confesses her love and relates the story of Cicillo's perfidy. Sesella begs her mother's forgiveness, and from her Maria learns of the accusation brought against Luigino. Sesella assembles the Cammorristi, to whom Maria presents the proof of Cicillo's treachery. Luigino, despite his mother's protests, is appointed to kill him.

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"The third act relates Maria's attempt to save her boy from committing murder. She warns Cicillo and promises to save him, if he will no longer molest her children. He refuses, tells her that the place is surrounded by soldiers, who await his signal to descend upon the Cammorristi. He tries to give the signal, but Maria stifles his cry and stabs him to death."

The selection now played, the first of Spinelli's writings to be heard at these concerts, is a sustained and romanza-like composition (in E flat major and mixed rhythms) whose principal thematic elements are the melodious subject introduced (after a brief preamble) by the solo oboe and the more dramatic motive which appears shortly in the bass-clarinet and bassoon—the development mounting presently to a passionate climax, and subsiding thence to an expressive and diminishing conclusion.

Symphonic Poem—"The Moldau."

Frederick Smetana.
Born March 2, 1824, at Leitomischl.
Died March 12, 1884, at Prague.

"The Moldau" (Vltava) is the second of Smetana's cycle of six symphonic poems entitled collectively "My Country" (Má Vlast). The "program," taken from the fly-leaf of the score, is as follows:—

"Two springs pour forth their waters in the shade of the Bohemian forest, the one warm and gushing, the other cold and tranquil. Their ripples, gaily flowing over rocky beds, unite and glisten in the morning sun. The forest brook, rushing on, becomes the river Moldau, which, hurrying through Bohemia's valleys, grows into a mighty stream. It flows through dense woods, where the joyous noise of the hunt and the tones of the hunter's horn resound nearer and nearer. It flows through verdant meadows and lowlands, where a wedding-feast is celebrated with song and dance. At night the wood and water nymphs revel in its glistening waves, which reflect many fortresses and castles—witnesses of the past splendor of chivalry and the vanished martial fame of bygone ages. At the rapids of St. John the stream speeds on, winding its way in cataracts, and cutting a channel with its foaming waters through the rocky chasm into the broad river-bed in which it flows on in majest c calmness toward Prague, welcomed by time-honored Vyschrad, whereupon it disappears in the far distance from the poet's gaze."

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Tempo di Marcia from Symphony No. 5—"Lenore," Opus 177.

Joseph Joachim Raff.
Born May 27, 1822, at Lachen.
Died June 24, 1882, at Frankfort.

This one of Raff's twelve symphonies was composed in 1872 at Wiesbaden, and was performed for the first time under the composer's direction at a private concert given at Sondershausen in December of the same year. The first public performance took place at Berlin in October, 1873, and on the 5th of the following December Mr. Thomas played it for the first time in this country at Boston. The work is founded on the celebrated ballad "Lenore" by the German lyric poet Gottfried August Bürger (1747–'94), a gruesome poem which is familiar to the English-speaking public through the translation (or paraphrase) of Sir Walter Scott. Bürger's ballad was written in 1772 and Scott's version was published anonymously as "William and Helen" in 1796, together with "The Chase"—an "imitation" of the same author's other famous ballad "The Wild Huntsman."

Raff divided his symphony into three "parts," as follows:—Part I, "Liebesglück" (Love's Happiness)—embracing the first and second movements; Part II, "Trennung" (Parting)—third movement; Part III, "Wiedervereinigung im Tode" (Reunion in Death)—fourth movement. It is this last movement only which has to do directly with the text of the ballad, the preceding portions of the work having been supplied by the composer by way of introduction to the weird picture drawn by the poet.

The plan of the work, as described by the composer, is as follows:—"If," says he, "putting aside what is local and unreal in 'Lenore,' we see the purely human core of the matter, we find the following: The happiness of two lovers is interrupted by war. The time has come when he must go forth with his fellow-soldiers, and she remains behind alone. In her solitude evil forebodings take possession of her. She falls into a fever, in which hallucinations represent to her the return of her lover; but these hallucinations in reality are but the forebodings of her own death." Of the first and second movements (comprising Part I) he says: "In these the two principal elements of every love-relation are represented. They are longing for, and striving after, love's happiness and its enjoyment. To the first of these corresponds the lyric motive of the first movement; to the second that of the second movement. The third movement (Part II, 'Parting') simply describes the passing by of an army corps. The lovers bid each other farewell and the division marches away. The Third Part contains the catastrophe."

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The selection now played is the third movement proper of the symphony (Part II, "Parting")—a brilliant military march which the composer has told us already "describes the passing by of an army corps,'' whose arrival on the scene is the signal for the separation of the lovers. Beginning softly in the strings *pizzicato* the march works up steadily to a resounding climax for the full orchestra, after which comes an agitated passage (Intermezzo) descriptive of the lovers' passionate farewell. Then the march is repeated, growing softer and softer this time as the troops disappear in the distance.

"Under the Linden-Trees," from Suite—"Scènes Alsaciennes."

Jules Massenet.
Born May 12, 1842, at Montaud (France).

The number we are now about to hear is the third movement of Massenet's seventh orchestral suite, which has been played but once at these concerts—December 7–8, 1894, under Mr. Thomas' direction. The score embraces four movements all told—the others being (1) "Sunday Morning," (2) "At the Tavern" and (4) "Sunday Evening;" and on one of the fly-leaves are printed (in French) some lines which furnish satisfactory explanation of the composer's purpose:—

ALSACE! ALSACE!

.....Especially now that Alsace is enclosed by a wall, do all my former impressions of this lost country return to me...

That which I recall with happiness is the Alsatian village, the *Sunday morning* at the hour of service; the deserted streets, the empty houses with some old people sunning themselves before their door, the filled church... and the religious songs heard at intervals by the passer-by...

And *the tavern*, in the principal street, with its little leaded windows, garlanded with hops and roses...

Oho there! Schmidt, some drink!...

And the song of the foresters as they lay aside their guns!...

Oho! the joyous life and the gay companions!...

Again further on, 'twas always the same village, but with the great calm of a summer afternoon....at the edge of the country, a long avenue of *linden-trees*, in whose shadow a loving pair walk quietly, hand in hand; she leaning toward him gently and murmuring softly: "Wilt thou love me always?..."

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Also *the evening*, in the public square, what noise, what commotion!... everybody out of doors, groups of young beaux in the street...and the dances which rhythmize the songs of the country...

Eight o'clock!...the noise of the drums, the song of the bugles...*it was the retreat!*...*the French retreat!*...Alsace! Alsace!...

* * * * * * * * * *

And when in the distance the last roll of the drum was silenced, the women called the children from the street...the old folks relighted their good big pipes and to the sound of the violins the joyous dance recommenced in more lively circlings by more crowded couples...

The movement played on these occasions does not call for close description, being a short and lightly-scored composition (in B flat major, *Adagio sostenuto* and 4–4 time) whose meaning is to be found, obviously, in the third paragraph of the above quotation, and whose especial charm lies in the "conversation" carried on by the solo clarinet and violoncello.

Vorspiel to "Lohengrin."

Richard Wagner.
Born May 22, 1813, at Leipsic.
Died Feb. 13, 1883, at Venice.

"Lohengrin," the last of his dramatic compositions to which Wagner gave the title "opera," is related closely to his final music-drama—"Parsifal"; in fact, Parsifal was Lohengrin's father. From Paris (in April, 1850) Wagner wrote to Liszt, who was then located at Weimar, entreating him to perform "Lohengrin"; and as a result the work was brought out there on the 28th of the following August—the anniversary of Goethe's birthday. Wagner did not hear this performance, however, as he was living in Switzerland at that time—a political exile. The Vorspiel is one of the master's most beautiful and original compositions, consisting of an almost continuous development of the "Grail" motive from the opera, the which at first glimmers forth in the extreme high register of the violins and gradually increases in volume through a steady *crescendo* to a mighty full-orchestra climax—then dying away as mysteriously as it came. In a way the movement seems to epitomize the dramatic action of the opera—the coming of Lohengrin and his subsequent departure. Liszt regarded it as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life." But Wagner himself has provided the following key to its poetic meaning:—

"To the enraptured look of the highest celestial longing for love, the clearest blue atmosphere of Heaven at first seems to condense itself into a wonderful, scarcely perceptible, but magically pleasing vision; with gradually increasing precision the wonder-working angelic host is delineated in infinitely delicate lines as, conveying the holy vessel (the Grail) in its midst, it insensibly descends

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from the blazing heights of Heaven. As the vision grows more and more distinct, as it hovers over the surface of the earth, a narcotic, fragrant odor issues from its midst; entrancing vapors well up from it like golden clouds, and overpower the sense of the astonished gazer, who, from the lowest depths of his palpitating heart, feels himself wonderfully urged to holy emotions. Now throbs the heart with the pain of ecstasy, now with the heavenly joy which agitates the breast of the beholder; with irresistible might all the repressed germs of love rise up in it, stimulated to a wondrous growth by the vivifying magic of the vision; however much it can expand, it will break at last with vehement longing, impelled to self-sacrifice and toward an ultimate dissolution, such as human hearts never yet have felt. And yet this feeling revels again in the supremest bliss as, imparting comfort the nearer it approaches, the divine vision reveals itself to our entranced senses, and when at last the holy vessel shows itself in the marvel of undraped reality, and clearly revealed to him to whom it is vouchsafed to behold it, as the Holy Grail, which from out of its divine contents spreads broadcast the sunbeams of highest love, like the lights of a heavenly fire that stirs all hearts with the heat of the flame of its everlasting glow, the beholder's brain reels—he falls down in a state of adoring annihilation. Yet upon him who is thus lost in love's rapture the Grail pours down its blessing, with which it designates him as its chosen knight; the blazing flames subside into an ever-decreasing brightness which now, like a gasp of breath of the most unspeakable joy and emotion, spreads itself over the surface of the earth, and fills the breast of him who adores with a blessedness of which he had no foreboding. With chaste rejoicing, and smilingly looking down, the angelic host mounts again to Heaven's heights; the source of love, which had dried up upon the earth, has been brought by them to the world again—the Grail they have left in the custody of pure-minded men, in whose hands its contents overflow as a source of blessing, and the angelic host vanishes in the glorious light of Heaven's blue sky, as, before, it thence came down."

Konzert-Etude, Opus 5.

Leone Sinigaglia.
Born August 14, 1868, at Turin.

This unique selection, by one of the most promising of the younger generation of Italian composers, has been played but once before amid these surroundings—at the concerts of October 19 and 20, 1906. The piece—which, by the way, was written originally for string quartet, and which bears a dedication to the famous Bohemian String Quartet of Prague—is not one requiring close analysis, being describable briefly as an attractive composition of the "perpetual motion" genre and of which the really essential substance is the "zig-zag" accompaniment-like passage-work played at the start (in D major, *Allegro* and 4-4 time) by the second violins—offset by a flowing melody in the first violins and detached counter-figurations in the violas and violoncellos. The free treatment of these materials which follows leads shortly to a climax and an abrupt change of movement—to B minor, *Allegro molto* and 2-2

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time; wherewith an energetic subject is given out by the first violins, to be worked up elaborately forthwith in quasi-contrapuntal fashion. This runs presently into a resumption of the "zig-zag" sort of passage-work, whose further development (in combination with that of its more flowing counter-melody) occupies the remainder of the movement.

Polonaise No. 2, E Major.

Franz Liszt.
Born Oct. 22, 1811, at Raiding (Hungary).
Died July 31, 1886, at Bayreuth.

This familiar selection is a transcription of one of Liszt's most famous pianoforte compositions, arranged for grand orchestra by Karl Müller-Berghaus (*recte* Karl Müller, born April 14, 1829—Berghaus being his wife's maiden name). In its original shape this polonaise of Liszt's is one of the most brilliant and effective pieces of its kind, but in the sumptuous orchestral garb in which the adapter has clothed it it becomes even still more striking—calling into play all the manifold resources of the modern concert orchestra, and dazzling the listener with its vivid coloring and spirited movement.

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NINTH PROGRAM

FRIDAY AFTERNOON, DECEMBER 6—2:15

SATURDAY EVENING, DECEMBER 7—8:15

Soloist: MME. TERESA CARREÑO

OVERTURE—"Liebesfrühling,"
Opus 28, ... GEORG SCHUMANN

SYMPHONY No. 1, E Minor, ... SIBELIUS

ANDANTE MA NON TROPPO—ALLEGRO ENERGICO.
ANDANTE (MA NON TROPPO LENTO).
SCHERZO—ALLEGRO.
FINALE (QUASI UNA FANTASIA).

INTERMISSION

CONCERTO FOR PIANOFORTE No. 2,
D Minor, Opus 23, ... MACDOWELL

LARGHETTO CALMATO.
PRESTO GIOCOSO.
LARGO—MOLTO ALLEGRO.

RONDO—"Till Eulenspiegel's Merry Pranks,"
Opus 28, ... STRAUSS

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Overture—"Liebesfrühling," Opus 28.

Georg Schumann.
Born Oct. 25, 1866,
at Königstein (Saxony).

This attractive selection was published in 1901 and played for the first time at Berlin on April 1 of that year—under the direction of Arthur Nikisch.

The work—which, by the way, originally was entitled "Frühlingsfeier"—is an interesting example of modern symphonic writing, opening (in G major, *Allegrissimo con anima* and 6–8 time) with a sort of "throbbing" of the smaller wood-winds, below which the violoncellos give out the first of the principal themes—a rather long-spun melody of passionate hue, which is carried on by the wood-winds. Sundry pendent developments then lead to the taking-up of this subject by the violins and violas, off-set by various counter-materials in other instruments—this leading in turn to the appearance of the expressive second theme (in D major) in the wood-winds (the essential motive in the solo clarinet), the spinning-out of which leads to a pendent melody in the violins in octaves. Such are the principal thematic elements of the movement, the quasi-rhapsodical development of which runs mainly on the first theme and its derivatives and the second theme's pendant; the whole leading to the orthodox recapitulation, which begins with the re-statement of the first theme—now in the smaller strings and otherwise treated somewhat differently than before. The second theme and its pendant follow in due time, with the customary changes of key and sundry other differences of treatment and scoring—the movement coming finally to an end with a brilliant climax.

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Symphony No. 1, E Minor.

Jean Sibelius.
Born Dec 8, 1865. at Tavastehus (Finland).

Sibelius composed this symphony in 1899, and the score was published in 1902. The present performances are the first at these concerts.

The first movement opens with a long-spun monody for the solo clarinet (over a swelling and diminishing rumble of the kettle-drum), the which leads to the statement of the resolute principal theme proper —in E minor, *Allegro energico* and 6–4 time—by the first violins (in octaves) over a prolonged buzzing of the second violins and quasi-imitative counter-strains in the violas and violoncellos. Sundry pendent developments follow forthwith, mounting through a general *crescendo* (winding up with a flourishing of the wood-winds and strings) to a *fortissimo* climax which tapers down suddenly to a hushed rustling of the violins and violas. Then, over sustained chords from the harp, the flutes begin softly some developments of a strain from the preludiary clarinet monody—this leading shortly to the entrance of the tranquil second theme proper (in the wood-winds, over gently pulsating chords in the strings) which proceeds, through a general expansion of tone and quickening of tempo, to another climax and the termination of the first part of the movement. The free-fantasia which follows runs mainly on the strain from the preludiary clarinet monody just mentioned (including also an allusion to the tranquil second theme by two solo violins and sundry hintings at the first theme), leading finally to the recapitulation, which sets in with a series of partial re-statements of the resolute principal subject by the wood-winds—beginnings which evaporate straightway into downward chromatic sighs over ascending billowy passages in the deeper strings. Presently a *crescendo* like the one pointed out in the first part of the movement (with a similar concluding flourish of the wood-winds and strings) leads to another climax culminating in a mighty shriek—following which a general *diminuendo* prepares the way for the return of the tranquil second theme, a final climax carrying the movement to an imposing (if somewhat sombre) conclusion.

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The second movement—in E flat major, *Andante* (*ma non troppo lento*) and 2–2 time—begins with a simple melody for the first violins and violoncellos (muted and in octaves), the which unfolds gradually over an "organ point" (sustained E flat in the bass). Presently the solo bassoon starts a contrasting tune (in G minor, *Un poco meno andante*) to which the other wood-winds attach themselves forthwith; but this proves to be merely interludiary, the development of the opening theme being resumed straightway and continuing until the movement changes to A flat major—*Molto tranquillo* and 6–4 time—as the horns give out an expressive subject over running arpeggios in the harp and a gentle rippling of the violins. Anon the melodious first theme is taken up again, to mount to a climax—long sustained and finally subsiding suddenly to a concluding passage similar to the one with which the movement began.

The third movement, "Scherzo"—in C major, *Allegro* and 3–4 time—does not call for detailed description, being a composition in the form and temper indicated by its title and embracing the customary three sections—(1) a first part consisting of a capricious treatment of materials which will need no pointing-out, (2) a contrasting middle section of more sustained character—in E major, *Lento* (*ma non troppo*) and (3) a considerably modified and compressed repetition of the first part.

The fourth and last movement, "Finale (Quasi una Fantasia)", opens with a rhapsodical introduction in slow tempo founded on the preludiary clarinet monody from the first movement and leading up to the main body of this one, which begins—in E minor, *Allegro molto* and 2–4 time—with the statement of its droll first theme by the wood-winds, over a sustained roll of the kettle-drum. A spirited development of this subject and its derivatives follows, culminating in a *fortissimo* climax—a resolute flourish of the violins leading thence to the entrance of the broadly melodious second theme, sung *cantabile ed espressivo* (in C major, *Andante assai* and 4–4 time) by all the violins on the G string. Presently the primary 2–4 movement is resumed, wherewith a prolonged and elaborate quasi-fugal development of the droll principal theme (in one of its shapes) is begun—to work up to a tremendous climax. This tumult subsiding suddenly, the solo clarinet re-commences the broadly melodious second theme, which likewise is pushed on to a climax—following which the movement comes quickly to a grandiose conclusion.

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Concerto for Pianoforte No. 2, D Minor, Opus 23.

Edward Alexander MacDowell.
Born Dec. 18, 1861, at New York.

From 1885 to 1888 Mr. MacDowell was living at Wiesbaden, and during this time he wrote a number of compositions—among them the concerto we are now to hear.

The score embraces the customary three movements, as follows:—(1) a somewhat rhapsodical "sonata-form" in D minor, *Larghetto calmato* and 6–8 time, opening with a short preamble and concluding softly in D major—substantially the slow movement of the concerto; (2) a spirited rondo (on three themes)—in B flat major, *Presto giocoso* and 2–4 time, and (3) a brilliant finale commencing with a slow introduction in D minor. The main body of this movement is in D major, *Molto allegro* and 3–4 time and is developed like the preceding one from three themes—the first being stated by the wood-winds with figurations in the pianoforte (to be taken up shortly by the latter), the second by the solo instrument in F major (over a string accompaniment) and the third by the orchestra in B minor *fortissimo.*

Rondo, Opus 28— "Till Eulenspiegel's Merry Pranks."

Richard Strauss.
Born June 11, 1864, at Munich.

When this composition was first performed (at Cologne, on November 5, 1895) the author was asked to furnish a synopsis of its contents—whereupon he replied "It is impossible for me to furnish a program to Eulenspiegel; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice and might even give rise to offense. Let me leave it, therefore, to my hearers to 'crack the hard nut' which the rogue has pro-

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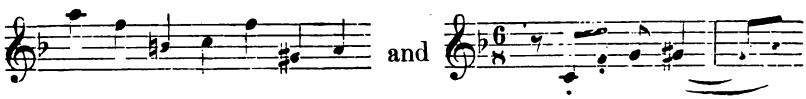
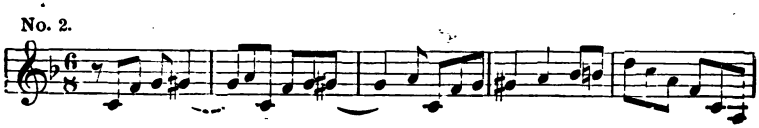
vided for them. By way of helping them to a better understanding it seems sufficient to point out the two Eulenspiegel motives—



which, in the most manifold disguises, moods and situations, pervade the whole up to the catastrophe, when—after he has been condemned to death, Till is strung up to the gibbet. For the rest let them guess at the musical joke which a rogue has offered them." Three days later, however, there appeared in the Allgemeine Musik-Zeitung the following analysis by Wilhelm Klatte (the translation—somewhat condensed, being reproduced from the London Crystal Palace program of October 29, 1898):—

A strong sense of German folk-feeling (Des Volksthumlichen) pervades the whole work, the source from which the tone-poet drew his inspiration being clearly indicated in the introductory bars:—

To some extent this stands for the "Once upon a time" of the story-books. That what follows is not to be treated in the pleasant and agreeable manner of narrative poesy, but in a more sturdy fashion, is at once made apparent by the characteristic bassoon figure (1a) which breaks in *sforzato* upon the *piano* of the strings. Of equal importance, for the development of the piece, is the immediately following humorous horn theme:—



Commencing quietly and gradually becoming more lively, it is at first heard against a *tremolo* of the divided violins, and then again in the first tempo (*vivace*). This theme, or at least the kernel of it, is taken up in turn by the oboes, clarinets, violas, violoncellos and bassoons, and is finally brought by the full orchestra—except trumpets and trombones, after a few bars *crescendo*, to a dominant half-close, *fortissimo*, in C. The thematic material, according to the main point, has now been fixed upon; the "milieu" is given by which we are enabled to recognize the pranks and droll tricks which the crafty schemer is about to bring before our eyes, or, rather, before our ears. Here he is—

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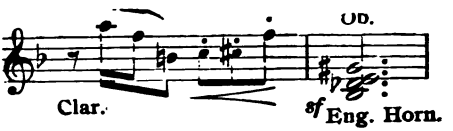
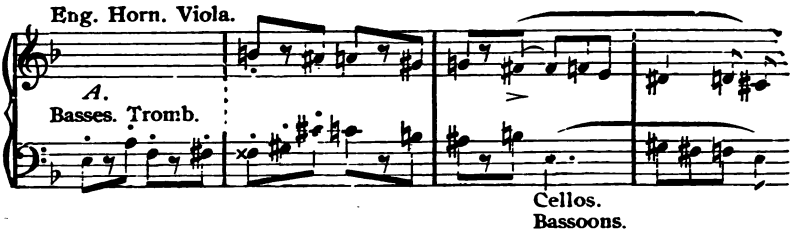
No. 3.



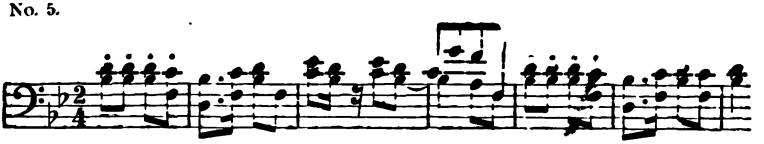
He wanders through the land as a thorough-going adventurer, (4a): —

No. 4.



His clothes are tattered and torn; a queer fragmentary version of the Eulenspiegel motive (3) resounds from the horns. Following a merry play with this important leading motive, which directly leads to a short but brilliant *tutti* in which it again asserts itself, first in the first flutes, and then finally merges into a softly murmuring and extended *tremolo* for the violas, this same motive, gracefully phrased, reappears in succession in the basses, flutes, first violins, and again in the basses. The rogue, putting on his best manners, slyly passes through the gate, and enters a certain city. It is market day; the women sit at their stalls and prattle (flutes, oboes and clarinets). Hop! Eulenspiegel springs on his horse (indicated by rapid triplets extending through three bars from the low D of the bass clarinet to the highest A of the D clarinet), gives a smack of his whip, and rides into the midst of the crowd! Clink! clash! clatter! A confused sound of broken pots and pans and the market women are put to flight! In haste the rascal rides away (as is admirably illustrated by a *fortissimo* passage for the trombones) and secures a safe retreat. This was his first merry prank; a second follows immediately:—

No. 5.



Eulenspiegel has put on the vestments of a priest, and assumes quite an unctuous mien. Though posing as a preacher of morals, the rogue peeps out from the folds of his mantle (the Eulenspiegel motive on the clarinet points to the imposture). He fears for the success of his scheme. The following figure, played by muted violins, horns and trumpets, makes it plain that he does not feel comfortable in his borrowed plumes. But soon he makes up his mind. Away with all scruples! He tears them off (solo violin *glissando*). Again the Eulenspiegel theme (3) is brought forward in the previous lively tempo, but now subtly metamorphosed and chivalrously colored; Eulenspiegel has become a Don Juan and waylays pretty women:—

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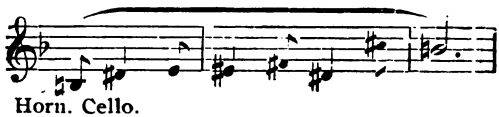
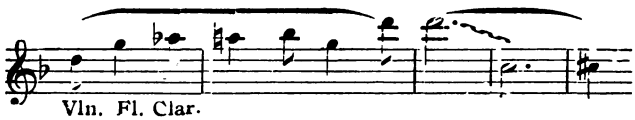
No. 6.



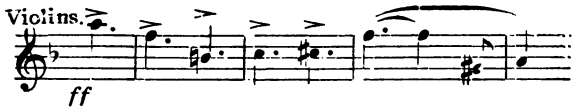
And, by Jove! one has bewitched him; Eulenspiegel is in love. Hear now how, glowing with love, the violins, clarinets and flutes sing—

No. 7.



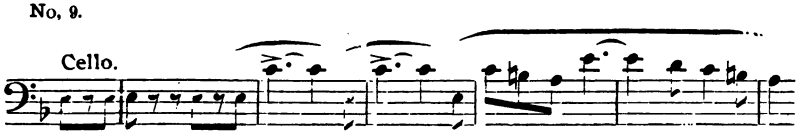
But in vain. His advances are received with derision, and he goes away in a rage. How can one treat him so slightingly? Is he not a splendid fellow?

No. 8.



Vengeance on the whole human race! Having thus given vent to his rage (in a *fortissimo* of the horns in unison), strange personages suddenly draw near:—

No, 9.



A troop of worthy Philistines! In an instant all his anger is forgotten! But it is still his chief joy to make fun of those lords and protectors of blameless decorum and to mock them, as is apparent from the lively accentuated fragments of the theme (2), now heard first in the horns, violins and violoncellos, and then in the trumpets, oboes and flutes. And now that Eulenspiegel has had his joke, he goes away, leaving the professors and doctors behind in thoughtful meditation. Fragments of No. 9 are here treated canonically. Suddenly the wood-winds, violins and trumpets project the Eulenspiegel theme (3) into their profound philosophy. It is as if the transcendent rogue were making faces at the big-wigs from a distance—again and again—and then waggishly running away. This is aptly characterized by a short episode in a hopping 2–4 rhythm which is followed by phantom-like tones from the wood-winds and strings, and then also from the trombones and horns. Has our rogue still no foreboding of what is good? Interwoven with theme 1, lightly indicated by the trumpets and the English horn, the following figure is developed from No. 2:—

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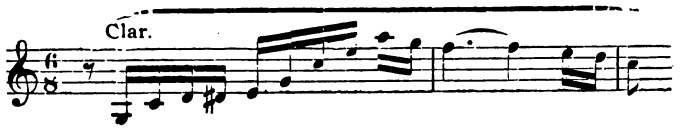
No. 10.



This is first taken up by the clarinets and seems to express that the arch-villain again has the upper hand with Eulenspiegel and that he has relapsed into his old mode of life. From a formal point of view we have now reached the repetition of the principal theme (2). A merry jester, and always given to lying, Eulenspiegel goes wherever he can pass off a hoax. His insolence knows no bounds. Alas! a sudden breach is made in his wanton humor! Hollow rolls the drum, the jailer drags the rascally prisoner before the criminal tribunal, which thunders forth a verdict of "guilty" upon the brazen-faced knave. To the threatening chords of the winds and lower strings his motive (3) quite calmly replies: Eulenspiegel lies! Again the threatening tones respond, but Eulenspiegel does not own his guilt. On the contrary, he boldly lies for the third time. It is all up with him. Fear seizes him. The fatal moment draws near; Eulenspiegel's hour has struck! The descending leap of minor seventh in the bassoons, horns, trombones and tuba, betokens his death! And this he has met by hanging! A last struggle (indicated by the flutes), and his soul has taken its flight. Following the sad and tremulous *pizzicati* of the strings the epilogue is commenced. At first it is almost identical with the introductory bars (1) which are repeated in full; then the most essential parts of Nos. 2 and 3 are reverted to, and finally merge into the soft chord of the sixth upon A flat sustained by the wood-winds and divided violins. Eulenspiegel has become a legendary personage; the folk relate their stories about him: "Once upon a time—." But that he was a merry rogue and a thorough devil of a fellow seems to be expressed by the final eight bars given out *fortissimo* by the full orchestra.

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TENTH PROGRAM

FRIDAY AFTERNOON, DECEMBER 13—2:15

SATURDAY EVENING, DECEMBER 14—8:15

BEETHOVEN ANNIVERSARY

Soloist: MRS. CORINNE RIDER-KELSEY

BEETHOVEN-OUVERTURE, ... LASSEN

SCENE AND ARIA—"Ah! perfido," Opus 46, ...

OVERTURE—"Leonore" No. 3, . . .

INTERMISSION

SYMPHONY No. 3—"Eroica," E Flat, Opus 55, ...

ALLEGRO CON BRIO.
MARCIA FUNÈBRE.
SCHERZO.
FINALE.

BEETHOVEN

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Beethoven - Ouverture.

Eduard Lassen.
Born April 13, 1830, at Copenhagen.
Died Jan. 15, 1904, at Weimar.

Eduard Lassen—best known in this country as the author of many beautiful and popular songs and an occasionally performed "Festival Overture"—may be looked upon with propriety as a Belgian composer, although actually a native of Denmark. When he was two years of age his parents removed to Brussels, and there he passed his early life—studying music at the local conservatory, and capturing the government's *Prix de Rome* in 1851. Following the completion of his travels he became court music-director at Weimar, and in 1861 he succeeded Liszt as Kapellmeister there. This position he retained until 1895, composing meanwhile many works of importance—among them the overture mentioned already and the one now played, the first of his writings to be heard at these concerts.

As might be inferred from its title this effusion abounds in allusions to the themes of various of Beethoven's compositions—fragments so numerous that only those most important in the development will be particularized. First a sustained introduction in slow tempo, toward the close of which a familiar strain from "Fidelio" comes to notice in the first violins (doubled part way by the solo horn). Then follows a sudden *crescendo*, a flourish of the violins leading thence to the statement (by the same instruments) of the spirited principal theme of the main body of the overture—in C major, *Allegro molto* and 2–2 time. This subject and its allied materials are worked up at considerable length forthwith, leading finally to a strain from Clara's song "Joyful and Sorrowful" in the incidental music to Goethe's "Egmont" (Opus 84)—this being introduced by the woodwinds and occupying the place allotted usually to the second theme of a symphonic movement. Following the free-fantasia (which includes repeated references to the theme of the chorus "The Heavens are Telling" in "The Mount of Olives", Opus 85) the spirited principal theme returns softly in the first violins over a *tremolo* bass, leading this time to the appearance (in the violas) of the theme of the last movement of Beethoven's C major string quartet (No. 9—Opus 59, No. 3); the prolonged spinning-out of this subject mounting finally to a majestic climax on the "Mount of Olives" theme just mentioned (now embellished by flourishing scale-figurations in the violins) —wherewith the overture proceeds to a jubilant conclusion.

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Ludwig van Beethoven.

Born December 16, 1770, at Bonn.
Died March 26, 1827, at Vienna.

Scene and Aria—
"Ah! perfido," Opus 46.

This composition was written early in 1796, while Beethoven was on a visit to Prague, and published (in pianoforte score) in 1810. Although dedicated to the Countess Josephine Clari it seems to have been composed expressly for Madame Duschek, a famous singer whom Mozart numbered among his friends and by whom it was sung for the first time in public—at a concert which she gave in Leipsic on November 21, 1796, when it was named on the program as "An Italian Scene composed for Madame Duschek by Beethoven." Although commonly catalogued as Opus 65 (one authority gives Opus 63) the work is of much earlier origin than this numbering would seem to indicate, being in reality Beethoven's Opus 46—as is shown by a letter from Aloys Fuchs (1799–1853), an enthusiastic collector of manuscripts, portraits, books, etc. In this communication the writer announced that he possessed a manuscript score bearing the title "Une grande Scene mise en musique par L. van Beethoven à Prague 1796. Dedicata alla Signora Contessa di Clari" in Beethoven's own hand-writing; on the title-page "Opus 46," also in the master's hand.

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RECITATIVE.

Ah! perfido, spergiuro, barbaro traditor, tu parti? e son questi gl' ultimi tuoi congedi; Ove s' intese tirannia più crudel? Va, scelerato! va, pur fuggi da me, l' ira de' numi non fuggirai.

Se v' è giustizia in ciel, se v' è pietà, congiureranno a gara tutti a punirti! Ombra seguace! presente, ovunque vai, vedro le mie vendette; io già lo godo immaginando; i fulmini ti veggo già balenar d' intorno.

Ah no! ah no! fermate, vindici Dei! risparmiate quel cor, ferite il mio! S' ei non è più qual era, son' io qual fui; per lui vivea, voglio morir per lui!

ARIA.

Per pietà, non dirmi addio,
Di te priva che farò?
Tu lo sai, bell' idol mio!
Io d' affanno morirò.

Ah crudel! tu vuoi che mora!
Tu non hai pietà di me?
Perchè rendi a chi t' adora
Così barbara mercè?

Dite voi, se in tanto affanno
Non son degna di pietà.

RECITATIVE.

Ah, faithless one! Oh, traitor! Cruelly thus think'st thou to leave me? These, then, are the words thou would'st give at parting? Who e'er was tortured by such fell barbarity? Leave me, thou traitor! Go! from me thou canst fly, but canst not fly from the gods' avenging.

Justice in Heaven is found; hatred is wrong. Soon will the gods agree together to smite thee. Where'er thou goest, my shade will follow thee, and gaze upon thy torture. E'en now in fancy I behold them. Yes, now I see the lightnings; they dart on thee already. But no! Not yet! Pause, ye avengers!

Spare that heart, I implore, and smite mine alone! Though he's the same no longer, my love I cherish! For him, him only, liv'd I; for him I'll perish!

ARIA.

Leave me not, no, I implore thee,
In my solitude to sigh!
Well thou know'st that I adore thee,
That without thee I shall die!

I may die, yes, naught will move thee;
Thou of marble must be made!
Why is one who thus can love thee
Thus ungratefully repaid?

Surely I deserve some pity,
Basely, cruelly betrayed.

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Overture—
"Leonore" No. 3.

Beethoven wrote but one opera—"Fidelio, oder die eheliche Liebe" (Fidelio, or Wedded Love), Opus 72. The text was adapted by Joseph Sonnleithner from Bouilly's "Léonore, ou l'Amour Conjugal" (opéra comique in two acts), and was delivered to Beethoven some time during the winter of 1804. The music was written during the following summer and the completed work was produced at the Theatre-an-der-Wien (Vienna) on Wednesday, November 20, 1805. For this opera Beethoven composed, at one time and another, no fewer than four overtures—now known as the "Leonore" overtures Nos. 1, 2 and 3, and the overture to "Fidelio." When first brought out the opera was called "Leonore;" it was then in three acts, and the overture was the one now known as the "Leonore" No. 2. After three performances the piece was withdrawn, having proved a failure. Following the discontinuance of the opera an effort was made to persuade Beethoven to revise and shorten it. At a stormy meeting held at the house of Prince Lichnowsky the entire work was reviewed, and it took from 7 P. M. until 1 A. M. to prevail upon the composer to cut out three numbers. The libretto then was entrusted to Stephen Breuning and by him was curtailed to two acts and otherwise remodeled. Thus revised the opera was performed again on March 29, 1806—this time with the overture now known as the "Leonore" No. 3. Another performance on the succeeding 10th of April was the last for several years, the work not being given again until May 23, 1814—when it was presented under the title "Fidelio,"* with the "Prometheus"† overture as an introduction. Meanwhile the text had undergone a second revision at the hands of one Treitschke, then manager and librettist of the court theater at Vienna and later of the Theatre-an-der-Wien. Three days later the "Fidelio" overture proper was performed for the first time. Treitschke tells the following story about this overture:—

"The rehearsals began in the middle of April, although much was still incomplete. The first performance was announced for the 23d of May. The full rehearsal took place on the 22d, but the overture was still in the brain of the composer. The orchestra was therefore summoned to a final rehearsal on the morning of the day of the performance. Beethoven did not appear. After waiting some time, I went to his rooms, and found him in bed and sound asleep, a tumbler of wine with biscuit in it on the table, and the sheets of the overture scattered over the floor and the bed. The candle had burned completely out, and it was evident that he had been working very late. It was obviously impossible to get the overture ready by the evening, so that the 'Prometheus' was played instead, and a notice posted that, 'owing to unavoidable circumstances, the new overture must be postponed.' "

*Beethoven always wished the opera to be called "Leonore," and as late as 1810 a pianoforte score of the work was published under this title. But the management of the theatre insisted that it be announced as "Fidelio"—perhaps to prevent its being confounded with other operas entitled "Leonore."

†According to some accounts it was the "Ruins of Athens" overture which was played at this performance.

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Considerable doubt having existed regarding the precise chronological order of these four overtures it may be well, perhaps, to reprint the following historical data bearing on this point:—In 1851 Breitkopf & Härtel issued a thematic catalogue of the master's published works, giving them the following sequence: Nos. 1, 2 and 3, to "Leonore" (first and second versions)—the first two composed in 1805 and the third in 1806; No. 4, to "Fidelio" (the third and final version of "Leonore"), 1814. The Peters edition (while giving the same order and numbers) makes one important change of date, overture No. 1 being mentioned as a posthumous work and as Opus 138 (Beethoven's last opus number) and as having been composed in 1807—the which, all things considered, would seem to be right. Grove relates that it was composed for a projected performance of "Leonore" at Prague in May of that year, and says: "The proposal, however, was not carried out, and the overture remained, probably unperformed, till after his (Beethoven's) death." In Scribner's Cyclopædia of Music and Musicians is found this statement: "It (Overture No. 1) was rehearsed by a small orchestra at Prince Lichnowsky's, but was pronounced too light; first performed from MS. in Vienna, February 7, 1828." The preponderance of evidence, therefore, favors the following sequence:—"Leonore" No. 2, composed in 1805 and properly No. 1; "Leonore" No. 3, composed in 1806 and properly No. 2; "Leonore" No. 1, composed in 1807 and properly No. 3; "Fidelio," composed in 1814—No. 4.

Beethoven's first overture (to "Die Geschöpfe des Prometheus") like his first and second symphonies, shows traces of early influences; but when the time came to write the overture for his opera he appears to have felt the necessity for reaching out into a broader field of expression, and consequently drew his plan to dimensions never before attempted nor thought of in connection with this form—wherefore the "Leonore" overture No. 2 is additionally interesting in that it was the master's first great work of the kind. But in the achievement of his aim Beethoven passed at one bound to a point far in advance of the understanding of the period. Following its first performance (in connection with the production of the opera) it was berated by the critics as too long, and by the orchestra as presenting unheard-of difficulties for the strings. One review, indeed, contained this cheerful summary: "The most grotesque modulations, in truly ghastly harmony follow one another throughout the piece; and the few trivial ideas that there are, which, however, are carefully guarded from anything like nobility—as, for instance, a posthorn solo, doubtless referring to the arrival of the governor—complete the disagreeable and deafening impression." Of greater interest than all this adverse criticism, however, is the fact that the overture failed to satisfy Beethoven himself—as is shown by his having worked it over into the one now known as the "Leonore" No. 3.

To point out some of the differences between these two overtures:—No. 2 follows this plan: An *adagio* introduction, in which Florestan's

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air "In the Spring Days of Youth" (from the second act of the opera) comes to notice; an *allegro* movement, constructed from the familiar themes of overture No. 3 and including the two trumpet-calls; another *adagio* episode, bringing in its train the Florestan air of the introduction—which latter breaks off as the violins take up a figure developed forthwith into a furious string passage leading up to the coda. In No. 3—which has come to be called "The King of Overtures"—the opening *adagio* is altered and much shortened, and the *allegro* movement curtailed and imbued with powerful dramatic force where it was before contrapuntal. The trumpet-calls also are reconstructed and accompanied by a portion of the "Song of Thanksgiving" which follows them in the opera. Although infinitely more concise in its general form, the thematic development of this overture is more elaborate and detailed—leaning more and more to dramatic expression as it diverges from the quasi-academic style of its forerunner. Wagner expressed this most tersely when he said: "Far from serving only as a musical introduction to the drama, it presents the same more completely and impressively than is done subsequently in the disconnected action of the play. This work is no longer an overture, but the most tremendous drama itself." The structure of this great movement may be described briefly as follows:—

Opening with a crash of the strings, trumpets and kettle-drum on G, which subsides through a *diminuendo* in the wood-winds and horns to a soft repetition by the strings, a stately descent is begun by the strings and most of the wood-winds. This continues throughout the compass of an octave, until the strings call a halt with three admonishing dilations upon F-sharp—to which the bassoons lend the weight of their approval. Through a succession of daring harmonic progressions the key of A-flat major is reached—whereupon the clarinets and bassoons, sustained by the strings and trombones, give out the opening phrase of Florestan's air. Then ensues a passage in which distress and struggle seem to be manifested. Like a giant captive striving to burst his bonds the orchestra writhes in angry, helpless contortions until—with the restless theme which appears in the first violins and violoncellos against a long-held low C in the violas and double-basses—the strands begin to give way, and finally the whole orchestra sets up a great shout of victory. The second theme is in the nature of a reaction from the fury of the first—a plaintive, lamenting subject ushered in by a sharp exclamation from the horns. Presently the first part of the movement is brought to a close with a mighty climax. The free-fantasia is developed from a sorrowful motive (taken from the second theme) which the wood-winds play in octaves or thirds to a restless accompaniment from the strings, the violins meanwhile giving out continual allusions to the first theme. While this goes on the full orchestra interjects frequent explosions of passion, until all is cut short abruptly by a twice-sounded trumpet-call from behind the scene (as in the prison episode in the second act of the opera), answered each time by Leonore's song of thankfulness—"Ach! du bist gerettet! Grosser Gott." The recapitulation begins with a repetition of the first theme, this time scored for the flute—a proceeding somewhat perplexing to Berlioz, who wrote: "It (the flute solo) is not worthy, in my opinion, of the grand style of all the rest of the overture." One writer, however, combats this verdict naïvely with the remark: "There are times when the heart of man is too full of sudden joy even for tears; when, after a long, agonizing strain and an unlooked-for reprieve, his whole being is literally *emptied* of emotion, and he can only—whistle." The third part follows practically the outline of the first, finally leading over into the tumultuous coda which concludes the overture.

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Symphony No. 3—"Eroica," E Flat, Opus 55.

It is recorded that this composition was the result of a suggestion made to Beethoven (probably in 1798) by the then French ambassador at Vienna—General Bernadotte, whose acquaintance with the master had been brought about by the violinist Kreutzer. At that time Europe was ringing with the military exploits of Napoleon Bonaparte, and it seems that General Bernadotte conceived the idea of having the greatest living composer write a symphony in honor of that brilliant general. That Beethoven was impressed with both Napoleon's genius and the notion of emulating him thus is made plain by the fact that he undertook the task, and also by the passion he displayed over the tidings that Napoleon had proclaimed himself Emperor of France. The original title-page bore the simple inscription "Bonaparte. Louis van Beethoven"—but this the composer tore off and destroyed in the fit of anger excited by the news of Napoleon's self-exaltation, at the same time exclaiming "So this one, too, is nothing more than an ordinary man! Now he will crush under his feet all human rights to pander to his ambition only; he will now place himself above all others and become a tyrant." Afterward he made a new title, still to be seen on the cover of the manuscript score preserved in the library of the Gesellschaft der Musikfreunde at Vienna—"Sinfonia Grande Napoleon Bonaparte; 1804 im August. Del Sigr. Louis van Beethoven. Sinfonie 3, Op. 55." But Napoleon's personal glory had disappeared in Beethoven's estimation, and his greatness had become a memory which the composer elegized by still another title, under which the symphony finally was published (1806) and by which it since has been known—"Symphony heroic, composed to celebrate the memory of a great man; dedicated to His Most Serene Highness, the Prince Lobkowitz, by Ludwig van Beethoven."

There is nothing to show that Beethoven began the actual composition of this symphony prior to the summer of 1803. Thayer says he played the last movement to Breuning and Mähler upon his return to Vienna in the fall of that year, and the whole was completed by the following August and performed for the first time (so far as known) in December at the house of Prince Lobkowitz, who purchased the score. It is related that on a subsequent occasion it was performed by the Prince's private orchestra three times in a single evening—"to satisfy the enthusiasm of Prince Louis Ferdinand of Prussia." The initial public presentation took place under Beethoven's direction at the Theatre-an-der-Wien on Sunday evening, April 7, 1805—at a concert given by the violinist Clément, for whom Beethoven afterward composed his violin concerto (Opus 61). For some peculiar reason—a joke, maybe—Beethoven announced it as a "Sinfonie in D sharp Major." On this occasion, according to Czerny,

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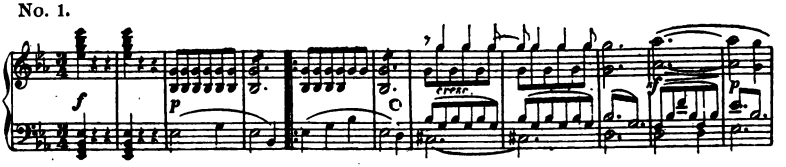
somebody in the gallery cried out "I'd give a kreutzer if it were over." Schindler relates (in his biography of Beethoven) that when the work was rehearsed for the first time in Paris (in 1815) the players were so much amused that it was with difficulty that they could be persuaded to finish the performance. "For many years," he continues, "the name of Beethoven was scarcely to be seen upon a program in Paris; and whenever it did happen that a movement from one of his symphonies was used as a make-shift, much mischief resulted from the imprudence. This was the time when Beethoven was obliged to see his music made use of there for quadrilles and dances."

Several curious circumstances come to notice in connection with the thematic materials of the "Eroica" symphony. The principal subject of the first movement is found to be identical (save that it is in a different key) with that of the introduction to Mozart's early operetta "Bastien et Bastienne" (1768); and Marx pointed out that the theme of the Scherzo is the same as a folk-song—"Und was ich des Tags mit der Leier verdien," although he admitted afterward (on Erk's authority) that the latter was of later origin than the symphony.

The following remarks by Richard Wagner may help, perhaps, to a better understanding of the work:—"The title 'Heroic,'" said he, "is to be taken in its broadest sense, and by no means as applying simply to a military hero. If by 'hero' is to be understood the complete, perfect man in general, capable of experiencing all the purely human sensations of love, pain and power in their highest and greatest intensity, we shall be able to grasp correctly the drift of the subject which the artist has sought to convey to us by means of the impressive tones of his work." Wagner discerned in the opening movement "an expression of all the most ambitious, youthful and active emotions of a richly endowed nature," and in the following Marcia Funèbre "the tragic catastrophe." In the Scherzo he saw the picture of a "lovable, cheerful man, who in health and happiness passes through Nature's valleys, smiling at her flowery fields and making the forest resound with his hunting-horn;" while the Finale was to him "the explanatory antitype of the first movement."

The first movement opens with two heavy chords for the full orchestra, after which the principal theme is stated by the violoncellos:—

No. 1.



Following the completion of this appears a subsidiary theme—beginning with a series of detached phrases distributed amongst the

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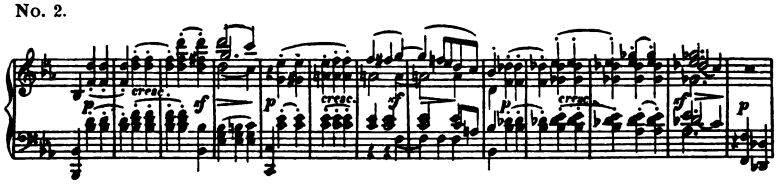
oboe, clarinet, flute and violins (in the succession named); and presently the second theme starts in the wood-winds, the strings entering at the fifth measure:—

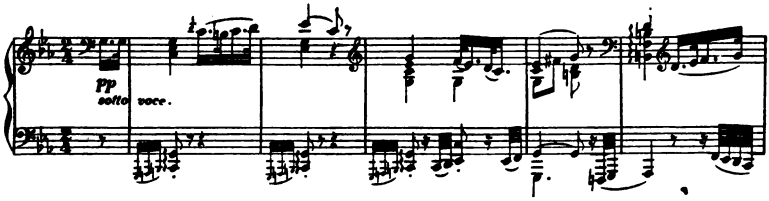
No. 2.



Such are the foundation materials of this extraordinary composition, a full comprehension of which is to be acquired only through repeated hearings and an exhaustive study of the score. Following the usual free-fantasia and recapitulation comes the wonderful coda (140 measures long), which has ever remained— as it always will, probably—one of the finest achievements in orchestral literature.

The Marcia Funèbre is a composition to be spoken of only in hushed accents and with the awe and reverence due its mighty grandeur. Here is no picture of human mourning nor of the ceremony of a funeral cortège, but rather the great mystery of death and hope for immortality. The Diety has spoken, and at its command a great soul has gone forth on its eternal journey. Thematic quotation seems almost redundant in connection with this movement, but for those who may wish to follow its material construction the principal theme and that of the trio are shown:—

No. 3.



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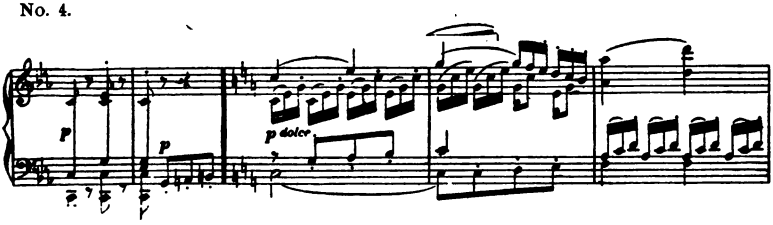

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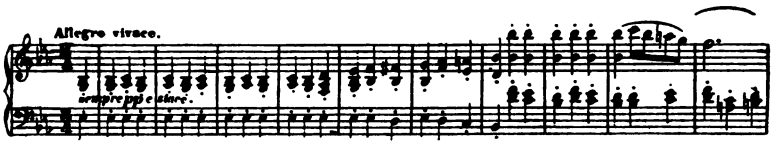
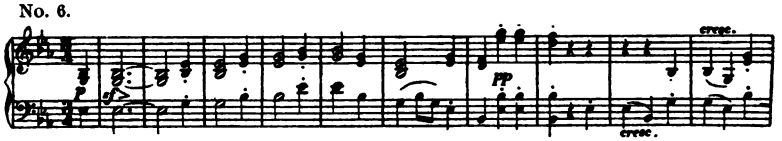
With the final note of the "Funeral March" the heroic element may be said to disappear, and in the Scherzo one feels again the joy of living. The following is the principal theme of this movement:—

No. 5.



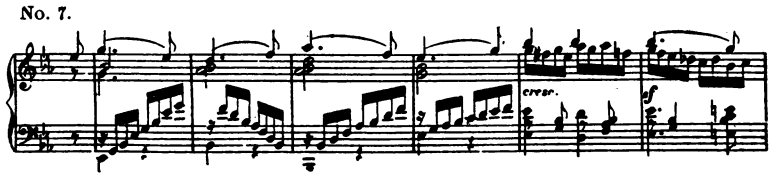
The trio, in which the horns hold the foreground, starts thus:—

No. 6.



The finale consists of a suite of variations on two themes, or rather on what has been described more appropriately perhaps as a "double theme"—two subjects whose opening measures are to be seen in the lower and upper voices of the following illustration:—

No. 7.



After a short flourishing introduction the "bass motive," as it may be called, is stated by the strings (*pizzicato*) to be succeeded by two short contrapuntal variations; following which the melody proper makes its appearance in the wood-winds, accompanied by the "bass motive" and running figurations—as shown in the quotation above. Next a fugal development of the "bass motive," with occasional interjections of the "melody." Then two variations in G minor and a brighter one in C major lead to another quasi-fugal development of the "bass motive" (inverted this time). Lastly, a more expressive variation on the "melody," leading to the grandiose coda which brings the movement and the symphony to a triumphant conclusion.

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ELEVENTH PROGRAM

FRIDAY AFTERNOON, DECEMBER 20—2:15

SATURDAY EVENING, DECEMBER 21—8:15

Soloist: MR. ENRICO TRAMONTI

CONCERT OVERTURE—"Froissart," Opus 19, ... ELGAR

PASTORALE from "Christmas Oratorio," . . . BACH

CONCERTSTÜCK FOR HARP AND ORCHESTRA, Opus 122, ... WILM

INTERMISSION

TRIPTYQUE SIMPHONIQUE, ... BLOCKX

a—JOUR DES MORTS (ALL SOULS' DAY).
b—NOËL (CHRISTMAS).
c—PÂQUES (EASTER).

FOUR CHARACTER PIECES, Opus 48, . . . FOOTE

SYMPHONIC POEM No. 3—"Les Préludes," . . LISZT

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Concert Overture—"Froissart," Opus 19.

Edward (William) Elgar.
Born June 2, 1857, at Broadheath (near Worcester), England.

The name of the famous French "chronicler" (1337–1410?) which forms the title, and an accompanying quotation from Keats—" . . . . When Chivalry lifted up her lance on high"—are sufficiently explanatory of the general temper of this composition, the which was given its first readings at these concerts (and in this country as well, it is believed) on January 20 and 21, 1905. The score was published in 1901, and from the opus-number it will be seen that the work is one of Mr. Elgar's earlier efforts.

The overture opens with short, quasi-martial introduction which leads without pause into the main body of the movement, the latter commencing—in B flat major, *Andante* and 4–4 time—with the announcement of its stately first theme *pianissimo*. For a while this subdued mood continues; but as new motives and figures enter into the texture the development becomes more and more elaborate, leading finally to a *fortissimo* re-statement of the first theme by the full orchestra. When this climax has subsided the more expressive second theme appears in F major, *poco meno mosso;* a sort of "double" theme—a tranquil melody in the solo clarinet in combination with a still broader counter-melody in the first violins, the former playing the more important part in the development which follows. Elaborate workings-out of these and other materials ensue, with occasional hintings at the first theme—all leading in due time to a modified re-statement of the latter as the beginning of the recapitulation. Presently the expressive second theme is heard again, but with the instrumentation reversed—the essential motive coming in the strings (and flutes) and the broader counter-melody in the clarinets. Subsequent free developments lead to the brilliant climax with which the overture comes to an end.

Pastorale from "Christmas Oratorio."

Johann Sebastian Bach.
Born Mar. 21, 1685, at Eisenach.
Died July 28, 1750, at Leipsic.

Bach wrote a great number of sacred cantatas for all the Sundays and church festivals of the year, the "Christmas Oratorio" being a series of six of these works (for solo voices, chorus, orchestra and organ) which were composed especially for the three Christmas holydays, New-Year's Day, the Sunday after New-Year's Day and Epiphany. The "Christmas Oratorio" was written in 1734. Each of the six cantatas is complete in itself, the selection played at these

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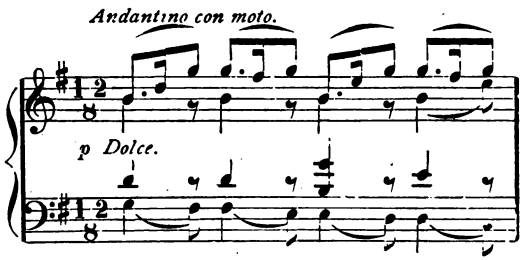
concerts—and which goes by the name of "Hirten-Musik" (Shepherd's music) in Germany—having its proper place as the introduction to the second part, which was intended to be performed on the second Christmas holy-day. Like the "Pastoral Symphony" in Handel's "Messiah" this number precedes the recitative "There were shepherds abiding in the field."

The movement (in G major, *Andantino con moto* and 12–8 time) is developed from a single theme in the rhythm of a Siciliano—a variety of composition much employed by the early writers in their suites and sonatas, and which had its origin in an old dance-song of the Sicilian peasants. The following is a quotation of the commencement of the theme of the present example:—



Concertstück, Opus 122, for Harp and Orchestra.

Nicolai von Wilm.
Born March 4, 1834, at Riga.

Nicolai von Wilm obtained his musical education from Plaidy, Richter, Hauptmann and others at the Leipsic conservatory (1851–'56). After officiating for a time (1857–'58) as second Kapellmeister at the City Theatre in Riga he proceeded to St. Petersburg, to become (1860) teacher of pianoforte-playing and theory at the Imperial "Nicolai" institute—for which position he had been recommended by the eminent virtuoso Adolf von Henselt. Here he remained until 1875, when he removed to Dresden—going three years later to Wiesbaden. His numerous compositions include a popular sextet for strings (Opus 27) and other chamber-music; sonatas and suites for pianoforte and violin; pianoforte solos and duos; men's choruses, motets, songs, and sundry pieces for harp. Also a book of poems, published at Riga in 1880.

The selection now brought forward (the first of Wilm's writings to be heard at these concerts) will be found an engaging effusion of the variety indicated by its title—a continuous movement embracing three sections, as follows:—(1) *Allegro maestoso,* in C minor and

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4–4 time—developed from the resolute theme given out at the start by the orchestra and the more expressive subject introduced presently by the solo instrument; (2) *Andante*, in A flat major and 2–4 time—running on agreeably contrasting and readily recognized materials, and (3) a modified repetition of the opening section—beginning in C minor as before and shifting presently to C major, in which key the piece comes to an end with a short free coda.

Triptyque Simphonique.

Jan Blockx.
Born January 25, 1851, at Antwerp.

Jan Blockx, pianist and composer, was a pupil of the Flemish Music School in Antwerp—where he received instruction in pianoforte-playing from Joseph Callaerts, and in composition from Pierre Benoît. He studied also with the distinguished pianist Louis Brassin. Since 1886 he has been a teacher of harmony at the Antwerp Conservatory, and also musical director of the "Cercle artistique" and various other societies. His works include (in addition to the one now played) the operas "Maître Martin" (produced with some success at Brussels in 1892), "Rita" (1895—in manuscript) and "De Herbergprinses" ("The Tavern-Princess"—brought out at Antwerp in 1895 with much success), and a one-act piece entitled "Iets vergeten" (1890?); the ballet "Milenka" and the pantomime "St. Nicholas"—which were produced at Brussels in 1887 and 1894 respectively; two important compositions for double chorus, soli and orchestra—"Vredezang" and "Op den spoorn"; an eight-part madrigal—"De Landvestrizers"; an orchestral overture—"Rubens," etc., etc.

The unique selection we are now about to hear was played for the first (and only previous) time by this orchestra at the concerts of October 26 and 27, 1906. This "Symphonic Trilogy" consists (as its name implies) of three companion tone-pictures, whose contents and purpose are made plain by a "program" printed on the fly-leaf of the score, and of which the following is a free translation:—

A. ALL SOULS' DAY.

A gray, gloomy, icy-cold sky. The funeral bells toll, whilst the devout are offering up prayers to God. Pie Jesu Dominie.

B. CHRISTMAS.

In a stable at Bethlehem, upon a bed of straw, lies the child Jesus. With songs the shepherds are celebrating the birth of the Saviour.

C. EASTER.

A joyous pealing of bells greets the resurrection of Christ. Everywhere is heard the voices of the believers, mingled with organ tones and chimes of bells, in praise and gratitude to the Everlasting One. Ita Missa est. Alleluia!

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It may be said at the outset that this work is not a "symphony" —according to the classic meaning of the word, consisting instead (as already pointed out) of three related tone-pictures—after the manner of a "triptych," illustrative of the situations set forth in the "program." Ordinary analytical methods must of necessity be abandoned, therefore—a general description of the music being all that is either possible or requisite.

The first movement, "All Souls' Day," calls for little explanation other than that furnished by the composer, being a sort of musical "tableau" having for its subject the solemn festival observed by the Roman Catholic Church on November 2—when prayers are offered for the souls of all the faithful ones who have gone on before. First a picturesque imitation of bells (in the horns), interspersed with short recitative-like passages (in the violas and violoncellos) and leading to a solemn chant sung *sotto voce* by the muted strings (without the basses)—these materials being worked up freely and briefly forthwith (together with appropriate counter-embellishments) and the whole finally coming to an end with another bell-like passage something similar to the one heard at the start. This movement is scored for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, three trombones and tuba, two kettle-drums, tam-tam, pianoforte and the usual strings.

The second movement, "Christmas"—in B-flat major, *Allegretto* and 6–8 time—may be described briefly as a piquant and lightly-scored little composition of the "pastorale" genre, consisting chiefly of a free and expressive treatment of certain simple strains (mostly by the wood-winds, accompanied lightly by the other instruments)—with sundry "echo" and other picturesque effects. This movement is scored for one flute, one oboe, one English horn, one bassoon, carillon (bells), harp and strings.

The third and last movement, "Easter" (in D major, *Allegro* and 3–4 time), is the most important of all in point of dimension and detail, and also the most heavily scored—the instruments called for being the flutes, oboes, English horn, clarinets, bassoons, horns, trumpets, trombones, tuba, kettle-drums, tam-tam, triangle, bass-drum, harp, pianoforte and strings. This composition also is described in the author's "program" sufficiently to remove the necessity for detailed explanation. First is heard a jubilant pealing of bells, this leading quickly to what may be called in a way the movement's principal theme—a buoyant subject introduced by the violas. Presently a somewhat broader tune makes its appearance in the wood-winds *ppp* (the melody proper in the flute and English horn), the remainder of the movement consisting for the most part of further developments of these materials (and their tributaries)—worked up elaborately and freely, in alternation and combination, and proceeding to a rousing climax.

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Four Character Pieces, Opus 48.

Arthur (William) Foote.
Born March 5, 1853, at Salem, Mass.

From a note on the title-page of the score it appears that these selections—which receive herewith their first performances at these concerts—were composed at Dedham (Mass.) during the months of July and August, 1900. "They are all short", says Mr. Foote, "and are rather impressions, or sketches, than compositions written with any 'development'; they are suggested by verses from the Rubáiyát of Omar Khayyám."

The description which follows is substantially a quotation of notes furnished by the composer for these occasions:—

I

Iram indeed is gone with all his Rose,
And Jamshyd's Sev'n-ring'd Cup where no one knows;
But still a Ruby kindles in the Vine,
And many a Garden by the Water blows.

Andante comodo, in B major and 3–4 time:—The theme heard at the outset in the solo clarinet runs through the whole, with a contrasting counter-subject; while always there is an accompaniment persisting with a "strumming" sort of rhythm.

II

They say the Lion and the Lizard keep
The Courts where Jamshyd gloried and drank deep:
And Bahrám, that great Hunter—the Wild Ass
Stamps o'er his Head, but cannot break his Sleep.

Allegro, in B minor and 3–4 time:—The basis of this is a strongly accented theme stated at the commencement by the first violins. For this the fullest orchestra is used, and there are occasional touches of cymbal, tambourine, etc.

The middle part is as a revery:

Yet Ah, that Spring should vanish with the Rose!
That Youth's sweet-scented manuscript should close!
The Nightingale that in the branches sang,
Ah whence, and whither flown again, who knows!

In this the accompaniment is softly given by the strings, harp, etc., the melody being sung by clarinet and by flute. This dies out, and the first theme returns—ending *ff*.

III

A Book of Verses underneath the Bough,
A Jug of Wine, a Loaf of Bread—and Thou
Beside me singing in the Wilderness—
Oh, Wilderness were Paradise enow!

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Comodo, in A major and 4–4 time:—The subject heard at the start in the strings appears in changing forms—without any other contrasting theme, and is throughout based on an organ-point on the dominant (prolonged E in the bass). It fades out in the strings in their highest positions, with a few last Es in the harp.

IV

Yon rising Moon that looks for us again—
How oft hereafter will she wax and wane;
How oft hereafter rising look for us
Through this same Garden—and for *one* in vain!

With strongly marked rhythm, in E minor and 6–8 time:—After some chords with harp and strings *pizzicato* the theme enters in the solo horn and violoncello—rises to *ff* and, again, dies out in the E minor chord, being succeeded by the *Più allegro* (in B major and 3–4 time)—

Waste not your Hour, nor in the vain pursuit
Of This and That endeavour and dispute;
Better be jocund with the fruitful Grape
Than sadden after none, or bitter, Fruit.

This next is a sort of Scherzo, toward the end of which is a reminiscence of the theme of the first piece, *fortissimo*. This subsides, and after a pause the first theme returns, with a wavy accompaniment in divided strings—the movement proceeding thence to an expressive *pianissimo* close.

Symphonic Poem No. 3—"Les Préludes."

Franz Liszt.
Born Oct. 22, 1811, at Raiding (Hungary).
Died July 31, 1886, at Bayreuth.

This well-known selection, which has been played by this orchestra no fewer than thirteen times (including the present performances) at these concerts alone, was written in 1854 and published in 1856—according to Ramann's chronological catalog of Liszt's compositions. Richard Pohl says, however, that it was begun in 1834 at Marseilles and finished in 1850 at Weimar. In any case the first performance took place at Weimar on February 23, 1854—at a concert given for the benefit of the pension fund of the Court orchestra there. The work is founded on the following passage from Lamartine's "Méditations poétiques":—

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"What is life but a series of preludes to that unknown song whose initial solemn note is tolled by Death? The enchanted dawn of every life is love; but where is the destiny on whose first delicious joys some storm does not break?—a storm whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar. And what soul thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the pleasant calm of rural life? Yet man allows himself not long to taste the kindly quiet which first attracted him to Nature's lap; but when the trumpet gives the signal he hastens to danger's post, whatever be the fight which draws him to its lists, that in the strife he may once more regain full knowledge of himself and all his strength."

Liszt wrote thirteen symphonic poems all told, the first twelve dating from the period of his residence in Weimar. Of these "Les Préludes" is No. 3, the others being as follows:—

1. "Ce qu' on entend sur la montagne" (What is heard on the mountain)—after Victor Hugo.
2. "Tasso, Lamento e Trionfo."
4. Orpheus.
5. Prometheus.
6. Mazeppa—after Victor Hugo.
7. Festklänge.
8. Héroïde Funèbre.
9. Hungaria.
10. Hamlet.
11. Hunnenschlacht (Battle of the Huns)—after a painting by Kaulbach in the Royal Museum at Berlin.
12. Die Ideale (The Ideals)—after Schiller.
13. Von der Wiege bis zum Grabe (1883)—after a drawing by Mich. von Zichy.

It is said that Liszt received his original inspiration for his symphonic poems upon hearing Victor Hugo read from manuscript his "Ce qu' on entend sur la montagne"—which forms the subject of his first work of the kind. This poem made such a deep impression upon him that he undertook—years afterward—to translate it into music, inventing the title "symphonic poem" by way of explanation of its form and purpose.

"..... Finding the symphonic form, as by rule established,"—says Mr. Curtis A. Barry—"inadequate for the purposes of *poetic* music, which has for its aim the reproduction and re-enforcement of the emotional essence of dramatic scenes, as they are embodied in poems or pictures, he felt himself constrained to adopt certain divergencies from the prescribed symphonic form, and, for the new art-form thus created, was consequently obliged to invent a more appropriate title than that of 'symphony,' the formal conditions of which this would not fulfil. The inadequateness of the old symphonic form for translating into music imaginative conceptions arising from poems or pictures, and which necessarily must be presented in a fixed order, lies in its 'recapitulation' section. This Liszt has dropped; and the necessity of so doing is apparent. Hence he has been charged with formlessness. In justification, therefore, of his mode of procedure, it may be pointed out to those of his critics who regard every divergence from established form as tending to formlessness, that the form which he has devised for his Symphonic

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Poems in the main differs less from the established form than at first sight appears. A comparison of the established form of the so-called classical period with that devised by Liszt will make this apparent.

"The former may be described as consisting of (1) the exposition of the principal subjects; (2) their development; and (3) their recapitulation. For this Liszt has substituted (1) exposition; (2) development; and (3) further development; or, as Wagner has tersely expressed it, 'nothing else but that which is demanded by the subject and its expressible development.' Thus, though from sheer necessity rigid formality has been sacrificed to truthfulness, unity and consistency are as fully maintained as upon the old system, but by a different method, the reasonableness of which cannot be disputed.

"In listening to Liszt's Symphonic Poems it should be borne in mind that it is essentially 'poetic' or 'programme' music that we have to deal with, and, at the same time, that this class of music, as represented by different composers, exists in very varied degrees. Art has been thus tersely categorised by Mr. Theodore Watts. 'All art,' he says, 'is divisible into two kinds: (1) that which is primarily symbolical, and is defined by the Eastern mind, through Zoroaster, as "apparent pictures of unapparent realities"; (2) that which is dramatic or imitative of nature, and defined by the Western mind, through Goethe, as "Simple Representation."' Such a definition seems as applicable to musical as to plastic art. In the first class may be placed all 'absolute' or 'abstract' instrumental music, for which every listener may devise a 'programme' for himself, though none be avowedly provided by the composer. In the second class we would place such music as comes directly under the denomination of 'descriptive.'

"Following the precedent of Bach in his capriccio, 'Sopra la Lontananza del Frata (*sic*) dilettissimo,' which has often been quoted as an early instance of 'programme' music and of Beethoven in his 'Pastoral' Symphony (to mention but two salient examples of a happy combination of the symbolical with the descriptive), it may be said of Liszt that he has chosen a middle course. At the same time, while laying a far greater stress upon the necessity of an avowed poetic basis than did either of these masters, he has kept the 'imaginative' and the 'symbolical' far more closely in view than the 'imitative' and the realistically 'descriptive.' "

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TWELFTH PROGRAM

FRIDAY AFTERNOON, DECEMBER 27—2:15
SATURDAY EVENING, DECEMBER 28—8:15

Soloist: MME. OLGA SAMAROFF

OUVERTURE SOLENNELLE, Opus 73, . GLAZOUNOW

CONCERTO FOR PIANOFORTE No. 1,
B Flat Minor, Opus 23, ... TSCHAIKOWSKY
ALLEGRO NON TROPPO E MOLTO MAESTOSO—
ALLEGRO CON SPIRITO.
ANDANTINO SEMPLICE.
ALLEGRO CON FUOCO.

INTERMISSION

BACCHANALE from "Samson et Dalila," . SAINT-SAËNS

SALOME'S DANCE from "Salome," . . . . STRAUSS

BACCHANALE from "Tannhäuser," . . . . WAGNER

MEPHISTO WALTZ, ... LISZT

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Ouverture Solennelle, Opus 73.

Alexandre Glazounow.
Born Aug. 10, 1865, at St. Petersburg.

This brilliant selection was written in 1900 and first played at St. Petersburg towards the close of that year, when it was named "Festival Overture" on the program. The score was published in 1901, under the present title and with a dedication to "the artists of the orchestra of the court of His Majesty the Emperor of all the Russians."

The author has furnished no "program" for this work, which opens with some resounding chords for the strings and heavy brasses. The wood-winds and horns begin quickly a theme which the violins complete, and to which the violas, some of the violoncellos, and one of the bassoons respond with a short melodic phrase—all of this material being re-employed extensively throughout the movement. The introduction concludes presently with some crisp chords for the full orchestra, following which the main body of the overture sets in with a running theme—commenced by the violins and finished by the wood-winds. The second theme is the expressive melody which appears further on in the solo clarinet over a triplet accompaniment in the strings, to be developed elaborately in the full orchestra and followed by a recollection of the introduction. The middle section of the movement runs mainly on the first theme, worked up in conjunction with sundry phrases from the introduction. In the recapitulation the principal themes are worked over with numerous modifications, the second coming now in the violoncellos with its triplet accompaniment transferred to the wood-winds. Lastly a brilliant coda, developed from the first theme and further reminiscences of the introduction.

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Concerto for Pianoforte No. 1, B Flat Minor, Opus 23.

Peter Iljitsch Tschaikowsky.
Born May 7, 1840, at Wotkinsk.
Died Nov. 6, 1893, at St. Petersburg.

This brilliant composition is surrounded by a number of circumstances to which the adjective "first" applies. To begin with, it is Tschaikowsky's *first* work of the kind, and was *first* performed at Music Hall, Boston, on October 25, 1875, by the late Hans von Bülow—to whom the score is dedicated. The *first* cablegram between Boston and Moscow was the one which von Bülow despatched to the composer telling him of its success. Furthermore it was the *first* pianoforte concerto to appear on these programs, having been performed by Mr. Rafael Joseffy at the *first* of this series of concerts—October 16 and 17, 1891.

In her biography of Tschaikowsky Mrs. Rosa Newmarch gives space to the following (quoting M. Kashkin) concerning the history of this work:—

"Tchaikovsky, who had long had it in his mind to compose a pianoforte concerto for Nicholas Rubinstein, set about this work in the winter of 1874. The task proved a difficult one, because the invention of passages for the piano combined with orchestra did not come easily to him; but he did not shrink from difficulties, and in February, 1875, the composition was quite ready. Tchaikovsky took the finished score to Nicholas Rubinstein, and on the title-page was inscribed the dedication to him. Tchaikovsky himself felt very well satisfied with his composition, upon which he had worked hard and with zeal. The composer looked forward to the fullest approval, more especially as his friend and adviser always evinced the warmest interest in his compositions and his talent generally. Nicholas Rubinstein, it appeared, was disagreeably surprised that Tchaikovsky—not being a pianist—had not asked his advice about the piano part, and therefore he showed prejudice and hostility as regards this work. At the trial of the concerto N. A. Hubert* and myself were the only auditors. Nicholas Rubinstein, who read admirably at sight, started the concerto, and began finding fault with everything, but especially with the piano technique. He played even with a certain intentional clumsiness, finding it all unsuitably written, too difficult, and finally declaring it altogether unplayable from this point of view, and in need of great alteration.

*1840-'88—Director of the Moscow Conservatoire after Nicholas Rubinstein's death in 1881.

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N. A. Hubert did not pronounce a definite judgment, but seemed to agree with Rubinstein; while Tchaikovsky was burning with anger against them both. Generally speaking, he had so great a respect for Nicholas Rubinstein as a pianist and musician that no doubt he would have agreed with him as to all the alterations if his criticisms had been made in a more conciliatory spirit; but so harsh a judgment merely irritated him, and he resolved to publish the concerto without altering a single note; only the original dedication was struck out and replaced by one to Hans von Bülow, whose acquaintance Tchaikovsky had made during the previous year. Von Bülow was delighted with the concerto, as I saw from a letter of his to Tchaikovsky, which was shown to me; and, as he was just starting on a long tour in America, he included in his program the work which had been dedicated to him. Thus it happened that Tchaikovsky's *B flat minor concerto* was heard for the first time in Boston, U. S. A. Bülow sent Tchaikovsky a telegram announcing the brilliant success of his work. Of course this news gratified the composer; but just then he happened to be very short of money, and it was not without some compunction that he spent it all in answering the message. In Moscow the concerto was played for the first time by S. J. Taneiev, with great success; and afterwards Nicholas Rubinstein actually learned it, and his playing of it was such as one could hardly hear from any other artist. He had a particular success with it at the Russian concerts at the Paris Exhibition of 1878."

A long introduction (in B flat minor—D flat major, *Allegro non troppo e molto maestoso* and 3–4 time) precedes the first movement: an elaborate composition in itself, which in due time leads over into the movement proper—whereupon the original B flat minor key is resumed, the tempo shifting to *Allegro con spirito* and the time to 4–4. The solo instrument dwells for a few measures on the restless, broken-triplet rhythm of the principal theme proper, the latter finally setting in to an accompaniment of simple harmonies in the strings. The second theme comes in the wood-winds and horns, in B flat minor, being followed by a supplemental theme (or second part) in the muted strings, and in A flat major. Passing through the usual free-fantasia, recapitulation and coda, the brilliant movement finally attains its culmination in a splendid climax.

The second movement—in D flat major, *Andantino semplice* and 6–8 time—although elaborate in detail, is simple in its form; being

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similar to the scherzo in point of structure, but with the style reversed—the opening and closing portions being in slow tempo, with the middle part (or "trio" section) rapid. The movement opens with a simple but beautiful melody, first given out by the flute (in conjunction with a *pizzicato* string accompaniment) and subsequently taken up by the solo instrument. The second theme appears first in the wood-winds and likewise is taken up by the pianoforte, embellished by fragments of the first theme in the orchestra. A repetition of the first theme follows in the violoncellos, and then the tempo changes to *Allegro vivace assai* and the key to D minor—wherewith the second part of the movement begins. The violas and violoncellos now advance a new and beautiful theme which is developed forthwith at considerable length, the pianoforte accompanying. Lastly, a cadenza for the solo instrument leading to the resumption of the singing first theme.

The finale—in B flat minor, *Allegro con fuoco* and 3–4 time—follows the plan of the rondo form, and is based upon three principal themes. The first of these is announced by the solo instrument, after a short orchestral introduction. The second is stated by the full orchestra *fortissimo,* and then taken up and worked over briefly by the solo instrument. The third comes in the violins in octaves, to a syncopated accompaniment—this also being worked out subsequently by the solo instrument. The orderly repetition and further development of these themes leads at last to a brilliant coda, founded on the first one.

Bacchanale from "Samson et Dalila."

Camille Saint-Saëns.
Born October 9, 1835, at Paris.

"Samson et Dalila", Biblical opera in three acts—the libretto by Ferdinand Lemaire and the music by Camille Saint-Saëns—was brought out at Weimar on December 2, 1877, under the direction of the late Eduard Lassen. Shortly afterward it was heard in England (where theatrical performances of sacred subjects are not allowed) as an oratorio—a form to which it lends itself readily and

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in which shape it is well known in this country, having been so given in this city more than once.

The selection now presented—for the first time at these concerts—is from the third and last act of the opera (Scene II—the interior of the Temple of Dagon). Samson has succumbed to Delilah's allurements only to be betrayed by her, the rising of the curtain revealing him a captive grinding at a mill in the prison of Gaza—sightless and shorn of his hair, and loaded with chains. As he laments over his downfall he hears the voices of his fellow-prisoners reproaching him for his weakness. Presently the scene shifts to the Temple of Dagon, whither the Philistines have congregated to celebrate their triumph. It is here that this "Danse Bacchanale" (or "Ballet", as it is named in the score) takes place.

The movement opens with a short preludiary recitative for the solo oboe, following which (after a short pause) the dance begins (in D minor, *Allegro moderato* and 2–4 time)—to be worked up after the manner of its kind from sundry thematic materials which require no pointing-out. Agreeable contrast is supplied by a trio-like intermediary section (in C major and 4–4 time) running on the langourous tune introduced by the violins and violas—following the conclusion of which the opening movement is resumed, to develop quickly into a wild tumult.

Salome's Dance from "Salome."

Richard Strauss.
Born June 11, 1864, at Munich.

"Salome"—music-drama in one act after the prose-drama of the same name by Oscar Wilde (done into German by Hedwig Lachmann), the music by Richard Strauss (Opus 54)—was performed for the first time on December 9, 1905, at the Royal Opera House in Dresden, under the direction of Ernst von Schuch. The score was completed during the preceding June at Berlin, and is considered Strauss' most complicated and daring effort—howbeit there are hintings of even more extraordinary things to come in his newer "Elektra", which is said to be nearing completion. For the performance of "Salome" an orchestra of 112 instruments is required,

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as follows: 1 piccolo; 3 flutes; 2 oboes; 1 English horn; 1 Heckelphone (an instrument named after its "inventor"—Heckel, and having its place between the English horn and the bassoon; substantially the same as the older "baritone oboe"); 5 clarinets and bass clarinet; 3 bassoons and double-bassoon; 6 horns; 4 trumpets; 4 trombones; bass-tuba; 4 kettle-drums of ordinary size and another of smaller size; bass-drum and small drum; tam-tam, cymbals, triangle, tambourine, xylophone and castanets; glockenspiel and celesta; 2 harps; organ and harmonium, and the usual strings (16 first violins and as many second violins; not less than 10 violas —nor more than 12; 10 violoncellos and 8 double-basses). At the close of the première performance there were no fewer than thirty-eight curtain-calls for the composer, conductor and singers.

Of the many and varied conceptions by poets, dramatists and painters of the grewsome tale of Salome (the daughter of Herod's wife Herodias and her former husband—his brother) and the Hebrew prophet John the Baptist, the one-act play by Oscar Wilde is regarded generally as the most dramatic and suggestive—in other words the most revolting. The original text was written in French, in the expectation that Sarah Bernhardt would "create" the title-rôle; but when the piece was produced (at the Nouveau Théâtre in Paris on October 28, 1896) it was Mme. Lina Munte who enacted the part of Salome. An English translation of Wilde's French text by Lord Alfred Douglas, with "highly characteristic" illustrations by the late Aubrey Beardsley, had been published two years earlier—this version being played for the first time on May 10, 1905, at London. The following November it was performed in New York City, where Strauss' music-drama also was brought out on January 22 last—creating a sensation which is not likely to be forgotten soon.

The drama has its source, of course, in the well-known Biblical incident related by Sts. Matthew and Mark—the which may be reprinted here with propriety (Mark's account being chosen as the more particular) by way of partial explanation of the meaning of the selection now performed:—

For Herod himself had sent forth and laid hold upon John, and bound him in prison for Herodias' sake, his brother Philip's wife: for he had married her.

For John had said unto Herod, It is not lawful for thee to have thy brother's wife.

Therefore Herodias had a quarrel against him, and would have killed him; but she could not:

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For Herod feared John, knowing that he was a just man and an holy, and observed him; and when he heard him, he did many things, and heard him gladly.

And when a convenient day was come, that Herod on his birthday made a supper to his lords, high captains, and chief estates of Galilee;

And when the daughter of the said Herodias came in, and danced, and pleased Herod and them that sat with him, the king said unto the damsel, Ask of me whatsoever thou wilt, and I will give it thee.

And he sware unto her, Whatsoever thou shalt ask of me, I will give it thee, unto the half of my kingdom.

And she went forth, and said unto her mother, What shall I ask? And she said, The head of John the Baptist.

And she came in straightway with haste unto the king, and asked, saying, I will that thou give me by and by in a charger the head of John the Baptist.

And the king was exceeding sorry; yet for his oath's sake, and for their sakes which sat with him, he would not reject her.

And immediately the king sent an executioner, and commanded his head to be brought: and he went and beheaded him in the prison,

And brought his head in a charger, and gave it to the damsel: and the damsel gave it to her mother.

Wilde's play opens with the feast mentioned in the foregoing quotation, the scene being laid on a terrace above the banquet-hall in Herod's palace. Hither cometh presently the princess Salome. The voice of the prophet John is heard from time to time announcing the impending advent of one mightier than himself. Salome inquires as to who it is speaking, and upon learning that it is John she has him brought into her presence. Forthwith she becomes enamoured of him and proceeds to ensnare him with her blandishments; but John repulses her steadfastly, and presently retires to his dungeon. Then appears Herod, who tries to induce Salome to dance for him; but she refuses—until she has secured from him a promise that he will give her whatsoever she may require of him by way of payment for the entertainment. Having obtained this pledge she proceeds to dance the "Dance of the Seven Veils." Slaves bring in the veils and perfumes and otherwise prepare her for the dance—amid angry objections from Herodias and the sound of solemn warnings from the prophet's dungeon-cell. But Salome answers merely that she is ready, and the dance begins. When it is over Herod is loud in his applause, and calls upon Salome to claim her reward—even to the half of his kingdom, as he had promised. But to his astonishment and consternation Salome kneels before him and demands that John's head be brought to her on a silver charger. Herod protests; he is horrified; he points out that John is a holy man—one who has been touched by the finger of God.

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But Salome is unyielding; she will have John's head, and nothing else —and in this she is upheld by her mother, whom John has denounced. Having promised, Herod is forced to keep his word; and so in the end Salome has her way, the prophet's severed head being delivered to her. Forthwith she falls into a wild rhapsody—an indescribable gloating which horrifies everybody save her mother Herodias, who views the situation with affability. Herod becomes terrified more and more, until at last a great fear settles upon him; he is afraid that Salome's revolting behaviour is "a crime against some unknown god." . . . . In great agitation he commands his guards to slay Salome, and they crush her to death beneath their shields.

The excerpt we are now to hear is an effusion of surpassing elaborateness and one not describable adequately in words, an examination of the score being necessary for an understanding of its colossal dimensions and intricacy of detail. Extensive use is made of certain important "motives" from the music-drama (the which cannot be pointed out verbally to advantage, however,), and nearly all the instruments enumerated above are employed in its performance. Scattered along through the score are certain "stage-directions" whose quotation will help more than anything else to a comprehension of the meaning of the music:—

As pointed out already, in the foregoing sketch of the drama's "action", Salome makes her preparations for the dance amid the violent protests of her mother (who resents, from jealousy rather than any other motive, Herod's too-obvious passion for his neice—her daughter) and the admonitions of John—a high-strung situation which leads up to the dance-movement proper. It is at this point that the selection now played opens—"The musicians begin a wild dance. . . Salome motionless as yet." But straightway the tempo slackens—"Now Salome bestirs herself and gives the musicians a signal, whereupon the wild rhythm subsides forthwith and merges into a gently rocking movement." Then the langourous principal theme of the dance is commenced by the solo viola and flute—"Salome dances the Dance of the Seven Veils." Presently a second dance-theme appears in the strings, horn, clarinet, Heckelphone and English horn—a subsequent *crescendo* and *accelerando* leading to a return of the langourous first theme: "Salome appears to grow weary for a moment . . now she rouses herself to renewed whirling." The movement grows wilder again, mounting to a *fortissimo* climax and ending shortly with a prolonged and dimin-

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ishing trilling of the smaller wood-winds and the celesta and a *tremolo* of the violins—"Salome lingers for a moment in a visionary pause by the cistern in which John is held captive . . . then" (concluding flourish of the wood-winds and strings) "she throws herself at Herod's feet!"

Bacchanale from "Tannhäuser."

Richard Wagner.
Born May 22, 1813, at Leipsic.
Died Feb. 13, 1883, at Venice.

The source of this remarkable composition—which, it will be remembered, was not included in the original score of "Tannhäuser"—is well known, probably, to the majority of present hearers. For those who may be unfamiliar with its history, however, it may be stated that it was written for the notable Paris performance of 1861—which resulted in what has been called the most stupendous *fiasco* of the age. When the Bacchanale is introduced into the opera it follows immediately the Venusberg music in the overture, from which the return of the Pilgrims' chorus is then omitted. It was written as a substitute for the traditional ballet of the Paris opera, and to pacify the famous Jockey Club—whose members, it was feared, would resent the omission from the performance of this time-honored feature. However—as the ballet was customarily a feature of second acts, and as the utmost that Wagner would concede was the interpolation of this Bacchanale at the opening of the first act—the change seems to have been unavailing, as the dreaded demonstration took place.

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Mephisto Waltz.

Franz Liszt.
Born Oct. 22, 1811, at Raiding (Hungary).
Died July 31, 1886, at Bayreuth.

Liszt wrote two "Episodes" after Nicholaus Lenau's poem "Faust"—the first being entitled "A Nocturnal Procession" and the second "The Dance in a Country Tavern," known otherwise as the Mephisto Waltz. The score is inscribed with a long quotation from Lenau's poem, having reference to a situation which may be outlined briefly as follows:—A peasant wedding is in progress in a village tavern, when along come Faust and Mephistopheles, the latter disguised as a huntsman. Mephistopheles peers through the window at the happy scene, and finally enters the place with his companion, who straightway falls a victim to the charms of a smart village belle. Faust—exhibiting some diffidence about leading this maiden into the dance, is twitted by Mephistopheles, who laughs at him for being abashed before a woman when he "has just had it out with Hell." Mephistopheles then indulges in a characteristic sneer at the village musicians, telling them that their waltz is altogether too sluggish—not lively enough for "youth, full of blood and glow." Then borrowing one of the violins, he starts up a mad waltz into which Faust plunges wildly with his partner.

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THIRTEENTH PROGRAM

FRIDAY AFTERNOON, JANUARY 3—2:15

SATURDAY EVENING, JANUARY 4—8:15

THEODORE THOMAS MEMORIAL

October 11, 1835—January 4, 1905

TRAGIC OVERTURE, Opus 81, ... BRAHMS

SONATA, F Minor, (Orchestration by THEODORE THOMAS). BACH

LARGO—
ALLEGRO.
ADAGIO.
VIVACE.

SYMPHONY No. 8, B Minor (unfinished), . SCHUBERT

ALLEGRO MODERATO.
ANDANTE CON MOTO.

INTERMISSION

VARIATIONS, Opus 36, ... ELGAR

TONE POEM—"Death and Transfiguration," Opus 24, ... STRAUSS

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Tragic Overture, Opus 81.

Johannes Brahms.
Born May 7, 1833, at Hamburg.
Died April 3, 1897, at Vienna.

Brahms composed this overture and its companion-piece, the better-known "Academic Festival" overture (Opus 80), during the summer of 1880 at Ischl. Although it has the later opus-number of the two this one was written first, being played later on in the same year by the Philharmonic Society of Vienna. Both overtures were performed—the "Academic Festival" for the first time—at Breslau (the university there having made Brahms a "Doctor of Philosophy" in March, 1879) on January 4, 1881; and a week later they were repeated at the Gewandhaus in Leipsic. Concerning these compositions one appreciative writer observes:

"The Academic Overture, based, as will be remembered, on German students' songs, is brimful of humor, permeated with the elements of comedy, while the Tragic is fraught with the darkest thoughts, the shadows of an impending, unknown, and for that reason all the more dreadful, fate. Uncertainty, doubt, the fear of a threatening catastrophe, alternate with passionate efforts to free the mind from the haunting thoughts and the anticipation of its approach. The power of the protraiture lies in the mysteriousness which, like a veil, enfolds the whole tone-picture, and lends it the impressiveness which Brahms knew so well how to obtain by means of harmonies and melodies vague in their tonalities and rhythmic structure. These again he throws into relief by themes sharply defined and clear cut in rhythm, and thus provides contrast without injuring the unity of the work. The Overture is an imposing tragedy in tones, a tragedy not of actual happenings, but of soul life."

Structurally the movement is a somewhat irregular sonata-form, embracing the customary three sections—(1) an unusually long and florid "exposition" of the principal themes and their auxiliaries; (2) an elaborate "free-fantasia", and (3) a much abridged "recapitulation" (a modification of the concluding part of the "exposition", whose detailed repetition is made not only unnecessary but impractical by the manifold developments heard already)—to which is added a short coda, by way of conclusion.

Sonata, F Minor.

Johann Sebastian Bach.
Born Mar. 21, 1685, at Eisenach.
Died July 28, 1750, at Leipsic.

This number is an arrangement of Bach's fifth sonata for violin and cembalo—"cembalo" being an abbreviation of "clavicembalo" (harpsichord), the name of one of the numerous fore-runners of the modern grand pianoforte. The work was scored for concert orchestra by Mr. Thomas in 1888, and in this shape has been played at these concerts several times in former seasons.

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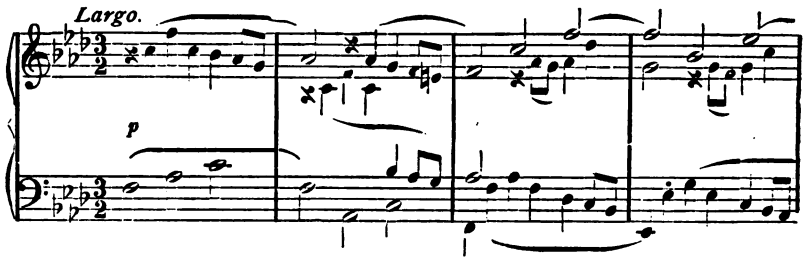
The first movement— in F minor, *Largo* and 3–2 time—assumes the form and character of a broad and meditative prelude, consisting of a contrapuntal development (in combination) of the two motives to be seen in the opening measures of the following quotation:—

No. 1.



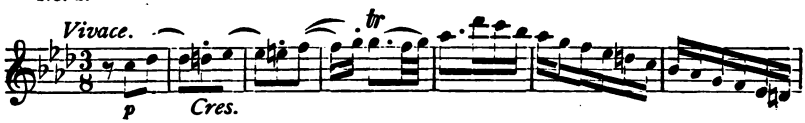
This serves as an accompaniment for a long-spun and sonorous melody for the solo instrument, the which (in the present arrangement) is carried by all the violins and violas—the accompaniment being scored for the deeper strings, wood-winds, four horns and three trombones.

The second movement (in F minor, *Allegro* and 4–4 time) follows without pause—a more spirited composition in two short sections, both repeating.

Next—an expressive *Adagio*, in Bach's characteristically sustained and noble manner, and

Lastly— a nimble fugal movement (in F minor, *Vivace* and 3–8 time), developed from the following subject:—

No. 2.



Symphony No. 8, B Minor (unfinished).

Franz Schubert.

Born Jan. 31, 1797, at Lichtenthal.
Died Nov. 19, 1828, at Vienna.

Schubert was an early student of Mozart's and Haydn's works, and in his first symphonies are to be discerned certain evidences of the influences of these masters—the movements (in point of number, arrangement, etc.) conforming to Haydn's model. His own individual style becomes established with the beautiful selection we are now to hear, which was composed in 1822 and published in 1867—the score consisting of only the first and second movements and nine measures of what was to have been the third (scherzo).

The first movement—in B minor, *Allegro moderato* and 3–4 time—opens with a dreamy, mysterious unison passage given out *pianissimo* by the violoncellos and basses in octaves, the violins entering at the ninth measure with a trembling, restless figure which forms the back-ground for the plaintive melody which the oboe and clarinet bring in four measures further on (A):—

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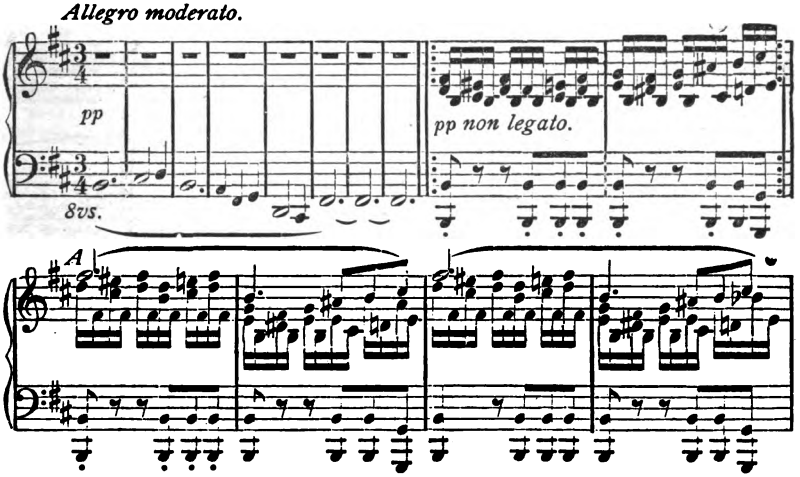
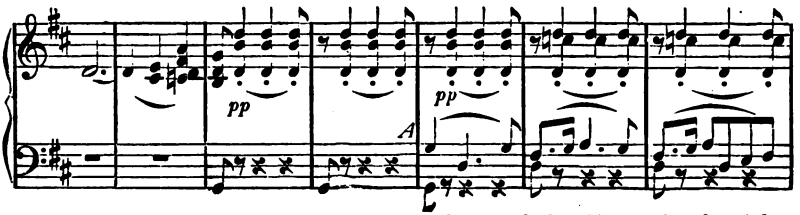
No. 1.

Allegro moderato.



Like the indistinct visions of a dream this wavering, wandering figure continues until—after a long-sustained tone in the bassoons and horns, the sleeper seems to heave a deep sigh of relief as the dream-pictures shift to a pleasanter and more restful vision:—

No. 2.

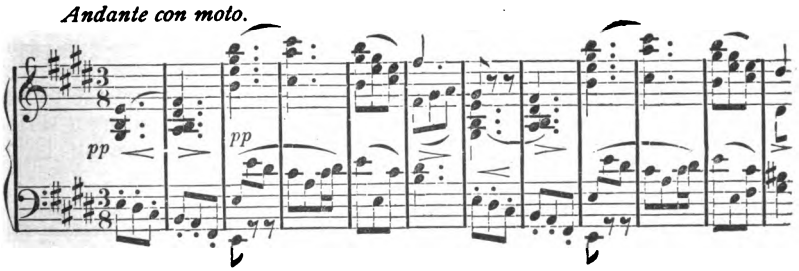


This is the second theme—its tender, soothing melody (A) sung by the violoncellos against gently syncopating chords in the violas and clarinets. The development—very extended and ornate, and drawn almost entirely from the opening theme—is followed by the usual recapitulation and a short coda.

The second, and regrettably the last, movement—in E major *Andante con moto* and 3-8 time—opens with the following theme in the strings, punctuated by entrances of the wind instruments:—

No. 3.

Andante con moto.



The second theme is announced presently by the clarinet, against a syncopated string accompaniment:—

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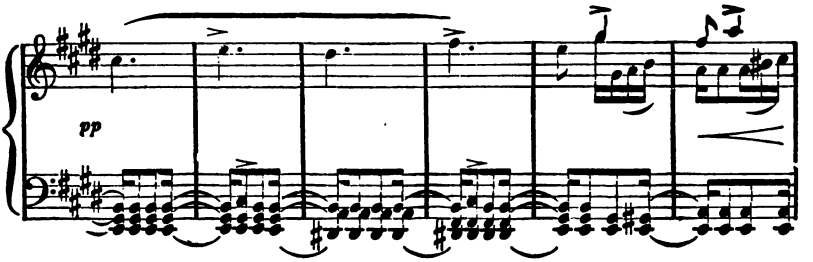
No. 4.



From these materials Schubert developed one of his most beautiful compositions, which concludes finally with a brief coda constructed mainly from fragments of its principal theme.

It may be of interest to quote the few measures which form the beginning of the scherzo:—

No. 5.

At this point the author paused in the labor which he never resumed, thereby depriving the world of the closing portions of a work which—as has been beautifully and justly said by another—"for its nameless charm and its power over the listener is undoubtedly his finest and most characteristic orchestral composition. The treatment of the wind instruments throughout in any other composer would be called masterly; to Schubert it seems to have been simply native. So absolutely is the art concealed that the effect is everything and the means nothing. In no other piece of music, perhaps, is the feeling so entirely produced that one has been in communication with the very person of the composer himself."

Variations, Opus 36.

Edward (William) Elgar.
Born June 2, 1857, at Broadheath (near Worcester), England.

This selection was performed for the first time at London on June 19, 1899, under the direction of Hans Richter; and for the first time in America by this orchestra at the concerts of January 3 and 4, 1902—under Mr. Thomas' direction. The score, embracing a theme and fourteen variations, is dedicated by the composer to his "friends pictured within" and therefore may be regarded as a series of "musical portraits"—in which connection the following is of interest:—

"It is true," says he, "that I have sketched, for their amusement and mine, the idiosyncrasies of fourteen of my friends, not necessarily musicians; but this is a personal matter, and need not have been mentioned publicly. The Variations should stand simply as a 'piece' of music. The Enigma I will not explain—its 'dark saying' must be left unguessed, and I warn you that the ap-

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parent connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme 'goes,' but is not played. . . . So the principal Theme never appears, even as in some late dramas—*e. g.*, Maeterlinck's 'L'Intruse' and 'Les sept Princesses'—the chief character is never on the stage."

The theme—in G minor, *Andante* and 4-4 time—starts thus:—

No. 1.

Espressivo e sostenuto.

p Str. pp Cres.

Wood-winds.

Dim. mf etc.

Variation I ("C. A. E.") continues in the same key and tempo, beginning as follows (after two introductory measures):—

No. 2.

Str., W'd-wind.

Ob., Bass'n. etc.

Variation II ("H. D. S.—P."—in G minor, *Allegro* and 3-8 time) commences with the following figuration:—

No. 3.

p

Strings.

to which the theme joins itself presently, thus:—

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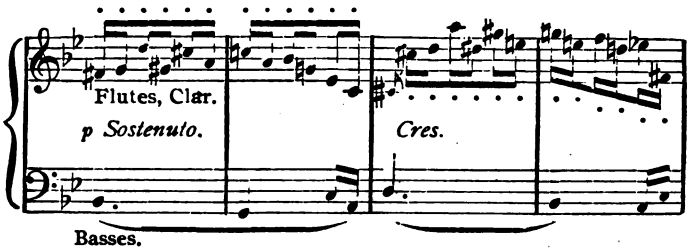
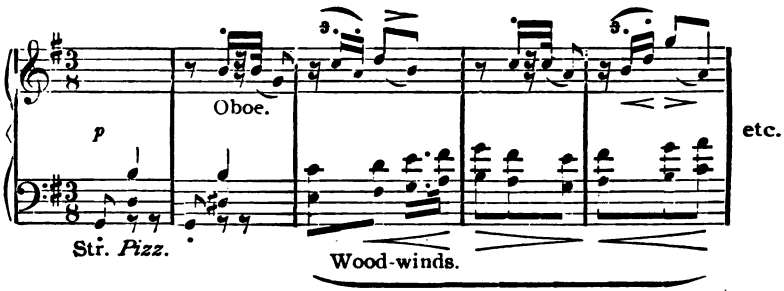
No. 4.



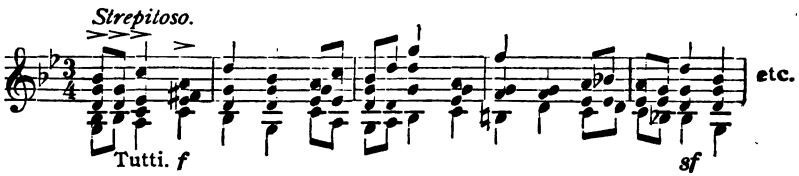
The following is a quotation of the opening measures of Variation III ("R. B. T.")—in G major, *Allegretto* and 3–8 time:—

No. 5.



Variation IV ("W. M. B.") is a spirited movement in 3–4 time, *Allegro di molto;* beginning in G minor—

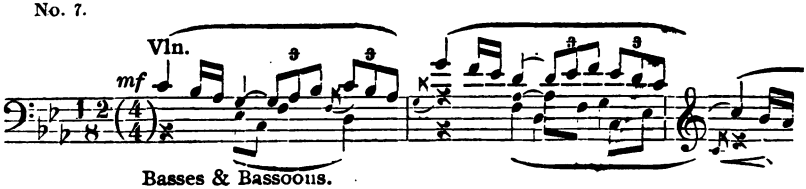
No. 6.



and ending in G major.

In Variation V ("R. P. A.")—in C minor, *Moderato* and 12–8 (4–4) time—a counter-melody is developed against the theme, first above it—

No. 7.



and subsequently beneath it.

The general plans of Variations VI and VII ("Ysobel" and "Troyte"—both in C major, the former *Andantino* and the latter *Presto*) are to be discerned from these quotations:—

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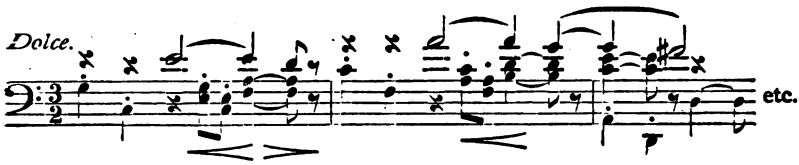
No. 8.



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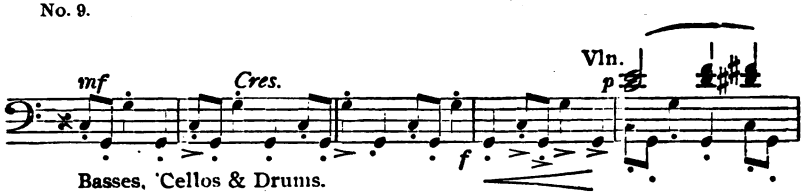
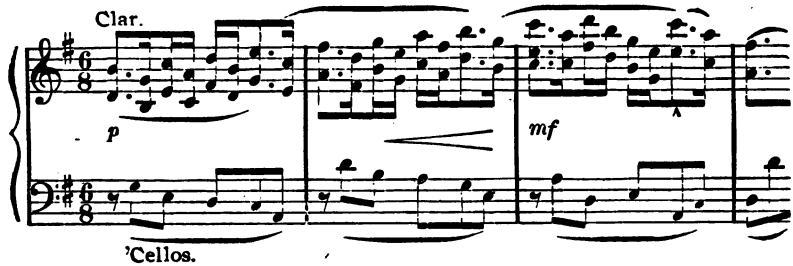


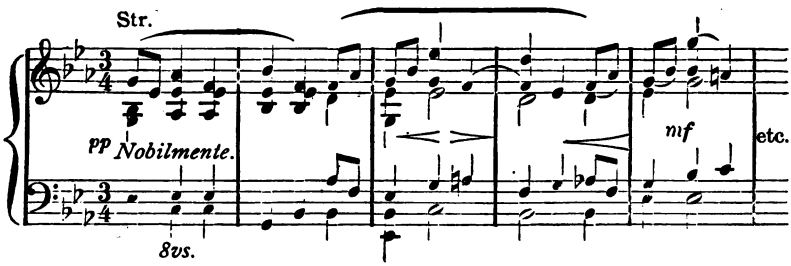
Variation VIII ("W. N.")—in G major, *Allegretto* and 6–8 time—is developed from the following:—

No. 10.



Variations IX and X are in strong contrast both to each other and to those which have gone before, the former ("Nimrod"—in E flat major, *Moderato* and 3–4 time) being thoughtful and heroic in its temper—

No. 11.



while the latter ("Dorabella", Intermezzo—in G major, *Allegretto* and 3–4 time) would seem to reflect a sweet and vivacious personality:—

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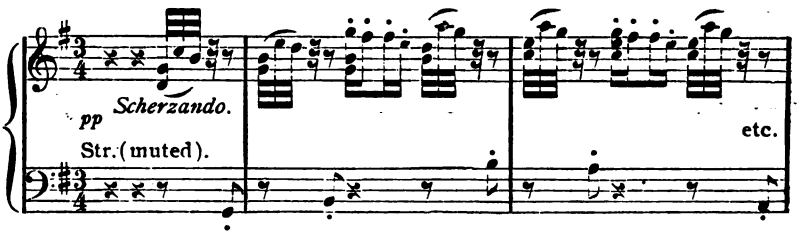
No. 12.



A short downward rush of the strings precedes Variation XI ("G. R. S."), which sets in as follows—in G minor, *Allegro di molto* and 2–2 time:—

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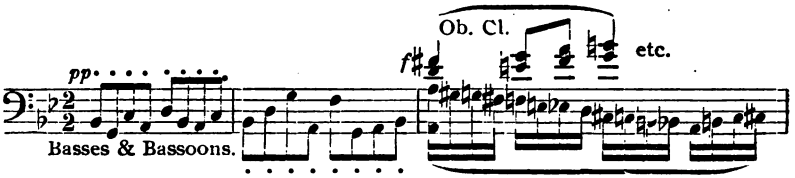
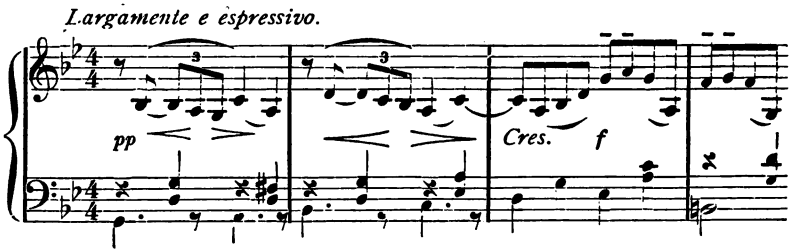


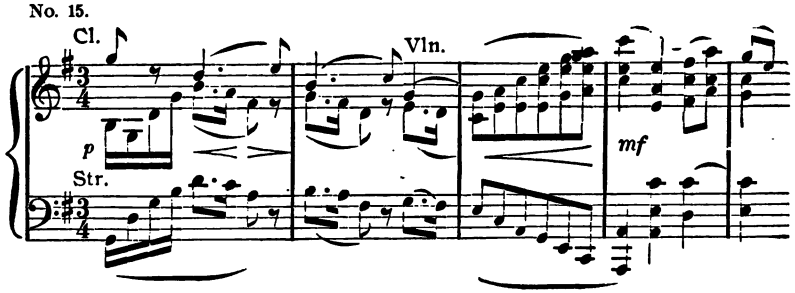
The subjoined quotation forms the basis of Variation XII ("B. G. N.")—in G minor, *Andante* and 4–4 time—

No. 14.



and the following is the commencement of Variation XIII (* * *)—in G major *Moderato* and 3–4 time:—

No. 15.



Variation XIV, Finale ("E. D. U.")—in G major, *Allegro* and 2–2 time—is a brilliant movement beginning (after an introduction of sixteen measures) in this manner:—

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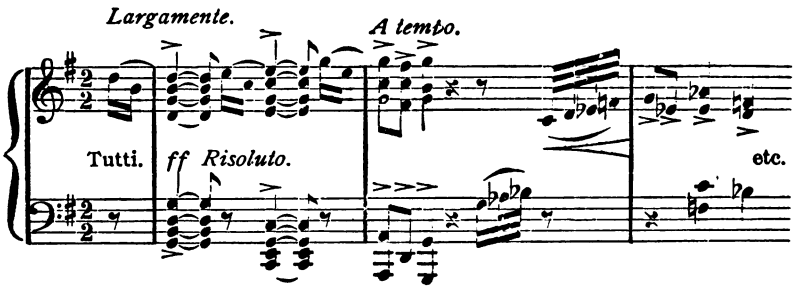
No. 16.



This number, which brings to notice a reminiscence of the first variation, maintains a spirited character throughout and thus serves as a climax to the whole work.

Tone-Poem, Opus 24— "Death and Transfiguration."

Richard Strauss.
Born June 11, 1864, at Munich.

"Death and Transfiguration," the third of Strauss' "tone-poems," was written in 1890 (according to Riemann) and produced in June of the same year at Eisenach—at a meeting of the Allgemeine Deutsche Verein. The key to the "program" of this elaborate composition is found in some expressive verses* which the author has caused to be inscribed on the fly-leaf of the score, and which are reprinted herewith as the most serviceable popular guide to the meaning of the music:—

In a small and humble chamber,
Where a candle dimly burns,
Lies a sick man on his pallet,
Who a moment since with Death
Wildly, desperately has struggled.
Tranquil now he is, and sleeps,
While the ticking of the old clock
Is the only sound that's heard
In the room whose calm appalling
Marks the near approach of death.
O'er the wan and wasted features
Melancholy smiles oft pass;

*Concerning which Mr. Philip Hale says: "The authorship of this poem in blank verse was for some years unknown, and the prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter wrote the poem *after* he was well acquainted with Strauss's score; and, when the score was sent to the publisher, the poem was sent with it for insertion."

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Does he, at life's very border,
Dream of childhood's golden days?

Death, tho' still kept in abeyance,
Grants not respite long for dreams;
Cruelly it shakes its victim,
And again begins the struggle.
Life and death, in conflict dire
Wrestle for supremacy.

Neither has the victory gained.
And again doth stillness reign—

Prostrate is the patient lying,
Sleepless, but delirium weaves
Forms and scenes almost forgotten—
Scenes of life as they have passed.
With his mind's eye does he see them,
Childhood's days—his life's bright morn—
In their innocence brightly beaming;
And again the sports of youth—
Feats achieved and oft attempted—
Till, to man's estate matured,
He to gain life's highest treasures
Fans his ardor into flame.
What to him seemed bright and pure
To exalt it he endeavored;
This the impulse of his life
That has led him and sustained him.
Coldly, mockingly the world
Barrier upon barrier raises.
When to him the goal seems near
Hindrances arise before him.
"Still another round each barrier,
Onward, higher thou must climb!"
Thus he strives, and thus endeavors,
Never swerving from the right.

What he strove for, what he sought,
With a yearning, heartfelt, deep,
Now he seeks in throes ot death,
Seeks it, ah! but not to find it.
Tho' more clear and near he sees it,
Tho' it waxes e'en before him,
Still his spirit cannot grasp it,
And can nevermore complete it.

Lo! one more and final blow
Grim, relentless Death is dealing;
Broken is the thread of life,
And the eyes are closed forever.

Ah! but mighty strains to him
From the realms of heaven are pealing,
Found is what his soul has sought—
Blest release, transfiguration.

English Translation by MISS E. BUCK.

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FOURTEENTH PROGRAM

FRIDAY AFTERNOON, JANUARY 10—2:15

SATURDAY EVENING, JANUARY 11—8:15

Soloist: MISS MAY MUKLE

OVERTURE to "Die Abenceragen," . . . . CHERUBINI

CONCERTO No. 1, F Major, ... BACH

ALLEGRO MODERATO.
ADAGIO.
ALLEGRO.

SYMPHONY—"Oxford," G Major, ... HAYDN

ADAGIO—ALLEGRO SPIRITOSO.
ADAGIO.
MENUETTO.
PRESTO.

INTERMISSION

CONCERTO FOR VIOLONCELLO,
C Major, Opus 20, ... D'ALBERT

ALLEGRO MODERATO.
ANDANTE CON MOTO.
ALLEGRO VIVACE.

OVERTURE—"Sappho," Opus 44, . . . GOLDMARK

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Overture to "Die Abenceragen."

Luigi Cherubini.
Born Sept. 14, 1760, at Florence.
Died Mar. 15, 1842, at Paris.

"Die Abenceragen", opera in three acts—the book by Victor Joseph Étienne de Jouy (176?-1846) and the music by Cherubini—was brought out at the Opéra in Paris on April 6, 1813. Napoleon was present at this performance; next day he set out on his famous and ill-fated Russian campaign.

The Abencerrages, it will be remembered, were a family of distinction in the Moorish kingdom of Granada—their name coming from that of Yussuf ben-Serragh, chief of the tribe in Mahomet VIIth's time. But little is known about them aside from the legends of their feuds with the Zegris. The Hall of the Abencerrages in the Alhambra was so called from its having been the supposed place of their massacre—an event due, according to tradition, to the love of one of them for the sister (or wife?) of Boabdil. It was upon one of these legends that de Jouy founded his plot, the scene being laid within the Alhambra in the first year of Ferdinand Vth's reign. The opera was not a success, surviving only some twenty performances.

The overture (which has not been played before at these concerts) does not stand in need of close analysis, being a movement in conventional form developed from the customary two themes—of which the first is the march-like subject stated (after the usual slow introduction) by the full orchestra, and the second the more sustained one introduced shortly by the first violins.

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Concerto No. 1,
F Major.

Johann Sebastian Bach.
Born Mar. 21, 1685, at Eisenach.
Died July 28, 1750, at Leipsic.

At the invitation of the Margrave of Brandenburg—Christian Ludwig (1677-1734—the youngest son of the great Prince-Elector, by second marriage)—Bach composed six concertos known generally as the "Brandenburg concertos", and of which the collective title is as follows:—

"Six Concerts Avec plusieurs Instruments Dédiées A Son Altesse Royalle Monseigneur Cretien Louis Marggraf de Brandenbourg etc. etc. par Son tres humble etc. tres obeissant serviteur Jean Sebastien Bach. Maitre de Chapelle de S. A. S. le prince regnant d'Anhalt-Coethen."

Shortly after they were completed the master forwarded all these manuscripts from Cöthen (where he lived from 1717 to 1723) to Berlin, where the Margrave then had his residence—and with them a dedication in French dated March 24, 1721. It has been pointed out, however, that as Bach was not fluent in the French tongue (the court-language in Germany at the time) this dedication probably was written for him by some one of the Cöthen courtiers.

In his revised edition of these concertos (published in 1850) S. W. Dehn (1799-1858) observed that "the name of Johann Sebastian Bach is a surety for their high art-value and makes all compliments superfluous. A comparison of the same with the best works of that time, and of the same class—for example, the concertos of Torelli, Corelli, Tartini, Vivaldi, Locatelli, Leclair, and others—leads to the conviction that J. S. Bach has surpassed his contemporaries in these compositions, as well as in all his others." The original manuscripts—the "musical inheritance" of the Princess Amalia of Prussia, sister of Frederick the Great—are preserved in the Joachimsthal Gymnasium at Berlin, being catalogued "J. S. Bach, No. 78." "The exterior of these manuscripts"—continues the above-named authority — "forms, in many ways, a rare exception to the other known manuscripts of Bach. In comparison to the remaining autographs of Bach the notes are written with extraordinary neatness, even the bar-lines being

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drawn with the aid of a ruler, so that the writing surpasses in elegance the autograph-scores of the 'Matthäus-Passion' and the first part of the 'Wohltemperirtes Clavier,' which, among many other original manuscripts of J. S. Bach, are treasured in the musical department of the Royal Library at Berlin."

Concerning the selection now played—whose individual title reads "Concerto 1mo a 2 Corni di Caccia, 3 Hautbois et Bassono. Violino piccolo concertato, 2 Violini una Viola e Violoncello col Basso continuo."—the editor says:—

"For the publication of this concerto only the original manuscript of the score could be made use of, as the separate parts written by Bach himself (as has happened to many others of his concertos), were not to be found.

"The so-called three-quarter—or Quart—violin, "Violino piccolo", which is here made use of by Bach, partly for strengthening the first ripien [*i.e.*—orchestral, as distinguished from solo] violins and partly also for the execution of solo-passages, is, as is well known, an instrument not used nowadays in the orchestra. It can be easily procured, however, as the ordinary violin of today intended for the undeveloped hand of the boy—and still coming, of remarkable excellence, from the work-shops of the instrument makers of Mittenwalde in the Tyrol under the name of three-quarter violin—supplies its place if the requisite pitch is given it. In the concerto before us this pitch, which in the course of time has changed at different periods, is a minor third higher than the pitch of our ordinary violin.

"In case the small violin is wanting, and one desires to make the experiment of performing this part on the ordinary violin, at the publishers is to be found, in addition to the printed score without the original voice "Violino piccolo", still another with this voice transposed to F major, "Violino principale"—in which, however, the deeper pitch of the ordinary violin must be changed in the double-stoppings in various places.

"By reason of the peculiar tone-color resulting from the smaller size and the higher pitch of the three-quarter violin and by its consequent sharp and keen timbre, any attempt to replace it by a larger violin, even if it be the best Italian instrument, leads only to an imperfect effect, and does not realize Bach's intention.

"The tempi of the separate movements—with the exception of the first, which is without doubt an *Allegro moderato*—have been indicated by superscriptions by Bach himself."

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The first movement—which, as pointed out above, was doubtless intended by Bach to be played *Allegro moderato*—is in F major and 2-2 time, and may be described briefly as consisting of a long-spun treatment of the subject heard at the start in the first violins.

In the second movement—in D minor, *Adagio* and 3-4 time—the melody introduced at the outset by the first oboe is developed expressively by it and the "violino piccolo" against a sustained accompaniment.

The third movement—in F major, *Allegro* and 6-8 time—is a spirited composition running mainly on the buoyant theme stated at the commencement by the first violins and first oboe, and in which the "violino piccolo" assumes a prominent solo rôle.

The concerto comes to an end with a "Menuetto," which will not be played on these occasions.

Symphony—"Oxford," G Major.

(Franz) Joseph Haydn.
Born Mar. 31, 1732, at Rohrau.
Died May 31, 1809, at Vienna.

This one of Haydn's 125 symphonies (composed in 1787 or '88, and listed as the "Letter Q" symphony in the London Philharmonic Society's catalogue) was chosen by the master for performance at a concert given at Oxford on July 7, 1791, in connection with the bestowal upon him of the degree of "Doctor of Music" by that university—to which circumstance it owes the name by which it is known commonly. Haydn had taken a new symphony with him for this affair, but as there was not sufficient time for rehearsal it was found necessary to substitute this one. Shortly following this performance the *Morning Chronicle* (July 11, 1791,) said that a "more wonderful composition was never heard," and that in the opinion of musicians then present its merit "exceeded all praise."

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The "Oxford" symphony opens with a slow introduction, twenty measures in length—at the conclusion of which the first movement proper starts with the following sprightly theme, announced by the violins:—

No. 1

Allegro spiritoso.

Strings

The second theme enters shortly before the "repeat" and, as one writer has observed naïvely, "is so neat and prim that it might be a portrait of old Haydn himself in a new tye-wig":—

No. 2

p

This theme is but four measures long and is announced first by the violins; upon repetition it is accompanied by the flute. The free-fantasia is full of dash and spirit, bringing the wind instruments into high relief; and (after the usual recapitulation) the movement concludes with an effective and (for that time) uncommonly long coda.

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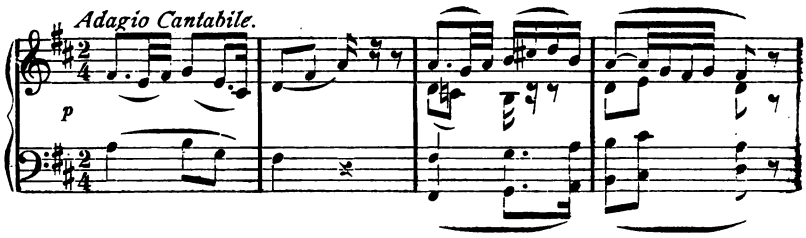
The second (slow) movement has for its theme a simple and graceful melody—

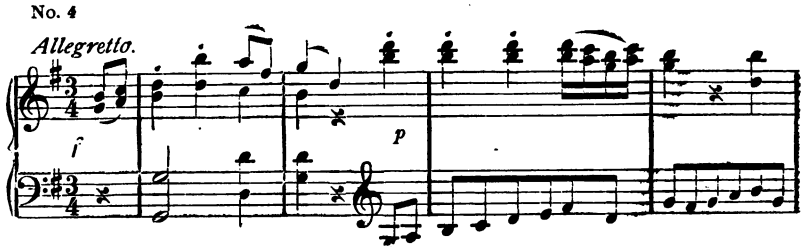
No. 3



which is worked up at considerable length, and in the "variation" style much favored by Haydn—one of the sections being in the minor key.

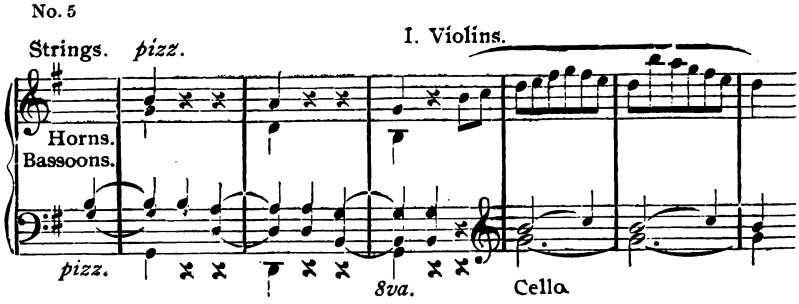
The third movement, "Menuetto", is a jaunty, tuneful composition which seems to have been made expressly for dapper little gentlemen and coy little ladies to dance to. The following is its principal theme:—

No. 4



The trio is especially charming—with its demure little theme for the horns and bassoons, interrupted by passages for the strings:—

No. 5



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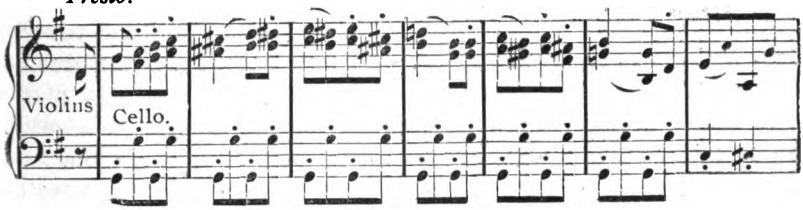
The finale reveals "papa" Haydn in a romping, rollicking mood—this movement abounding with the quaint, infectious humor so characteristic of his rondos. The principal theme is as follows:—

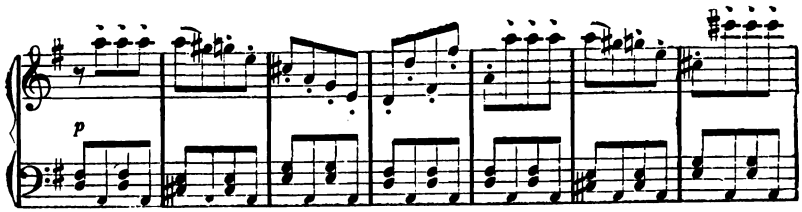
No. 6

Presto.



The development is drawn mainly from this theme, but there is another which, from its location and treatment, may be regarded as the second theme and as such deserves quotation:—

No. 7



Concerto for Violoncello, C Major, Opus 20.

Eugen d'Albert.
Born April 10, 1864, at Glasgow.

This interesting number is made up of three connected movements, the first opening (after an introduction) — in C major, *Allegro moderato* and 4-4 time—with the theme stated by the solo instrument and repeated by the orchestra. Two other themes follow, both being given out by the violoncello—the second in

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3-4 time and the third in 4-4 time; the movement concluding finally with a reminiscence of the introduction, and leading thence over into the second—in A major, *Andante con moto* and 3-4 time—which is developed chiefly from the theme given out at the start by the orchestra and worked up forthwith by the solo instrument. In the last movement—in C major, *Allegro vivace* and 6-8 time—a spirited theme is developed in the solo violoncello and the accompaniment alternately, following which the former falls into recollections of the foregoing materials—the whole coming to a close with reminiscences of the first movement and its introduction.

Overture—"Sappho," Opus 44.

Karl Goldmark.
Born May 18, 1830, at Keszthely (Hungary).

The composer has not seen fit to furnish anything in the way of a description of this work—the fifth of his brilliant concert overtures; but the title itself is, of course, sufficiently explanatory of its general meaning.

Sappho, it will be recalled, was the most renowned poetess of early Grecian times. She was born during the latter part of the seventh century, B. C., at Mytilene, on the Island of Lesbos. Of her life little is known beyond the fact that she was the leader and instructress of a circle of young women whom she schooled in the arts of music and poetry. Ovid mentions the circumstance of her having fled from Mytilene to Sicily somewhere between 604 and 592, B. C., to escape some danger or other; but beyond this all is obscure, and the time and place of her death are unknown. Her fame was so great as to rival that of Homer, she being styled "*the* poetess" as he was called "*the* poet." She was also extolled by the writers of antiquity as "the tenth Muse," "the flower of the

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Graces," "a miracle," and "the beautiful"—although it has been pointed out that the last-named compliment probably referred to her poetry and not to her personal appearance, since she is described as having been small in stature and of dark complexion. Of her writings but few fragments remain, principal among these being a "Hymn to Venus" and an "Ode to a Young Female." A remnant ascribed to her by one authority and repudiated by another was discovered on a piece of papyrus in the Egyptian Museum at Berlin. The genuineness of this fragment is doubted, although it is possible, as a brother of hers—one Charaxus, is known to have been engaged in the wine trade between Lesbos and Naucratis, in Egypt. The site of the latter city was discovered accidentally in 1884 by the distinguished Egyptologist W. M. Flinders Petrie, who says that its origin was evidently Grecian. The current tradition concerning Sappho runs to the effect that she fell hopelessly in love with a young man named Phaon, who is described as "a beautiful youth" and by whom she was repulsed steadfastly. Wherefore she flung herself from the Leucadian promontory into the sea beneath, in accordance with the prevailing belief that such as made this "lovers' leap"—if not killed outright—would at least be cured of their passion. Whether she was killed or cured is not recorded, nor is this rash act on her part well authenticated; but—true or not—it forms a romantic situation, and as such is the basis of the composition we are now to hear.

The main body of the movement is preceded by an introduction opening with some sweeping chords for the harps alone. This continues for some twenty-eight measures, to be repeated as an accompaniment to the quasi-pastoral melody given out by the solo oboe and afterward carried on by the solo flute. This has been called the "Sappho" theme, and at its conclusion the whole orchestra (without the harps and heavy brasses) unites in launching forth the agitated main theme of the overture proper—in E flat minor and 4-4 time, *con fuoco*. Then ensues a vigorous and richly colored development of this theme, the tempo eventually becoming much relaxed as the "Sappho" theme returns—now in the first oboe and horn (in octaves), in conjunction with a sustained accompaniment from the violas, violoncellos and woodwinds, supplemented by *arpeggios* in the harps. This is taken up forthwith by the violins (in octaves) as the second theme of the overture, and carried through a long development which

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mounts gradually to a full orchestra climax—ultimately subsiding to *pianissimo.* Over a soft, long-held chord in the wood-winds and horn the solo violin breaks in with an *arpeggio* which rises slowly to the re-announcement of the "Sappho" theme—the harps accompanying as at the beginning. Subsequent to the after-statement of this subject by four solo wood-winds in harmony the main themes of the overture recur—being worked over in much the same fashion as at first, save that the second is carried to even greater lengths than before. Following its ultimate subsidence to *pianissimo* (as in the first instance) the agitated principal theme again comes to notice, to be worked up to a stormy climax which likewise dies away to *pianissimo.* The solo violin again brings back the "Sappho" theme—the lighter wood-winds accompanying; and then a passionate and richly-scored coda carries the overture to its conclusion.

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FIFTEENTH PROGRAM

FRIDAY AFTERNOON, JANUARY 17—2:15

SATURDAY EVENING, JANUARY 18—8:15

Soloist: MR. RICHARD BUHLIG

OVERTURE to "The Barber of Bagdad," . CORNELIUS

FOUR PIECES FOR SMALL ORCHESTRA,
from Opus 70, ... KAUN
FRÖHLICHES WANDERN.
IDYLL (WALZER).
ALBUMBLATT.
RONDO.

CONCERTO FOR PIANOFORTE No. 2,
A Major, ... LISZT

INTERMISSION

DRAMATIC OVERTURE—
"Paolo and Francesca," . . . . . OLDBERG

OVERTURE-FANTASIA—
"Romeo and Juliet," . . . . . TSCHAIKOWSKY

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Overture to
"The Barber of Bagdad."

(Carl August) Peter Cornelius.
Born Christmas Eve., 1824, at Mainz.
Died October 24, 1874, at Mainz.

This gifted and versatile writer—of literature as well as of music—was the child of parents both of whom were identified with the stage and who, with proper devotion to their art, intended that their son should follow the career of a comedian. But after his first appearance in such a rôle (the which does not appear to have been attended with success) the young man frustrated the plans of his father and mother by settling upon music as a profession. The equipment with which Cornelius embarked upon this precarious course was not small by any means, as he had been trained extensively already in violin and pianoforte playing and likewise in singing. Through his dramatic studies he had acquired a broad knowledge of literature also, information which afterwards was of immense value to him and of great service to the cause of music in general—particularly to Richard Wagner and his followers, whom Cornelius helped immeasurably through the publication (in the Neue Zeitschrift für Musik) of many explanatory and convincing articles concerning the works and theories of the then struggling genius who subsequently cast his mighty shadow over the whole realm of music.

The overture to "The Barber of Bagdad" (founded on one of the tales in the "Arabian Nights"—"The Story of the Tailor") is a singularly interesting work of the lighter class, developed chiefly from sundry themes of the opera. That Cornelius had come already under the influence of Wagner is made plain by his adoption of the "leit-motif" scheme of composition—the personification, so to speak, of important characters or situations by themes of appropriate nature, the which are brought forward whenever (and in proportion to the prominence with which) these characters or situations are either introduced or suggested. The movement opens with one such theme—a strikingly "oriental" passage which accompanies the "Barber" throughout the progress of the opera:—

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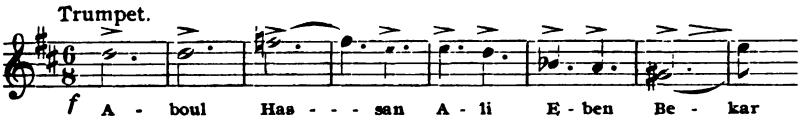
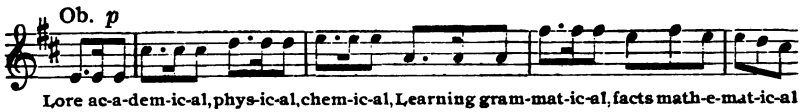


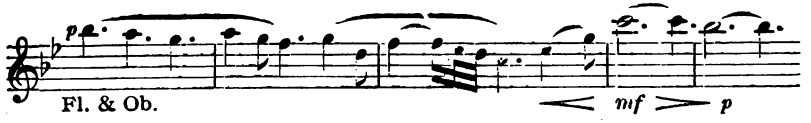
To this is appended a fragment of the Barber's comical song—

No. 2.



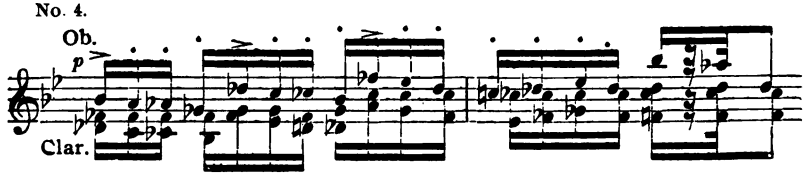
Later on we hear the song wherein Noureddeen, in his delirium, calls upon Morgiana—

No. 3.



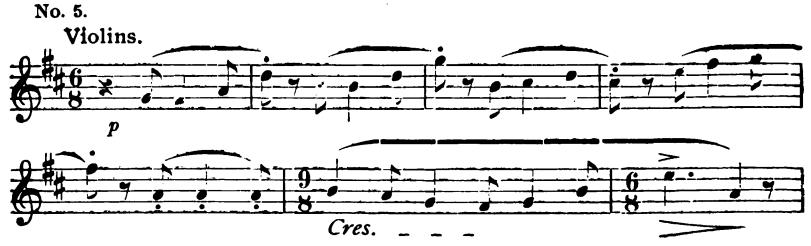
and finally we come to Bostrana, Morgiana's old duenna:—

No. 4.



Thus far we have been dealing with the introduction, the body proper of the movement now beginning with the following theme—

No. 5.



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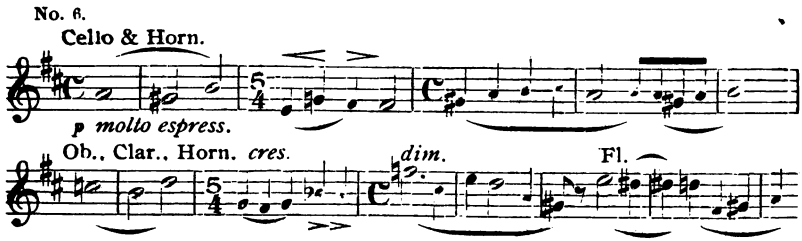
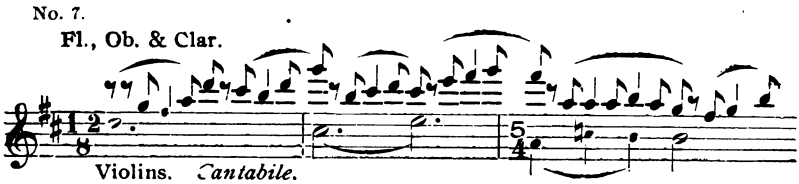
derived from the song which (in the opera) Bostrana and Noureddeen sing in "canon," and in which the old lady tells the love-sick youth that Morgiana will give him an audience.

After an interesting and ingenious development—during which this theme appears twice in the bass with several contractions of the "Barber" motive (1) interjected—the second theme appears:—



The development of this theme, which is foreign to the musical materials of the opera, reveals many interesting features. One episode presents the ingenious treatment in combination of the two "Barber" motives (1 and 2), and in another situation the first and second themes (5 and 6) are "counterpointed" against each other cleverly in this manner:—



In the end the overture comes to an animated termination with a bustling coda, in which many similar compoundings come to notice.

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Four Pieces for Small Orchestra.

Hugo Kaun.
Born March 21, 1863, at Berlin.

These unique selections are respectively the first, second, third and last of a group of six compositions for small orchestra which comprise collectively Mr. Kaun's Opus 70—the other numbers being (4) a "Theme and Variations" and (5) an "Elegie." They are all quite recent publications, Nos. 1 and 3 having been copyrighted in 1906 and the others in 1907. The present performances are the first in this country.

The first number, "Fröhliches Wandern" (Happy Wandering)—in A major, *Allegro con brio* and 2–2 time—is a buoyant composition of the cut and temper indicated by its title, and consisting of a free treatment of the spirited theme stated at the outset by the violas (the violins joining in quickly) and another and more expressive subject introduced shortly by the first violins (over an accompaniment from the other strings).

The second number, "Idyll" (Waltz)—in D major, *Tempo giusto* and 3–4 time—is made up for the most part of a long-spun treatment of the melodious theme begun (after a piquant introduction) by the first violins and violoncellos. This dying away presently in the strings the introductory passage reappears, leading to the recommencement of the theme—the latter debouching shortly into a free conclusion-passage which mounts through a *crescendo* and *accelerando* to a *fff* climax. Both this movement and the one preceding are scored for two flutes, two clarinets, one bassoon, two horns and all the strings.

The third number, "Albumblatt" (Album-leaf)—in G major, *Ruhig, innig* (tranquilly, fervently) and 3–4 time—calls for no explanation, being a sustained composition of very small dimensions scored for the strings only and having as its principal subject the expressive strain sung at the commencement (following a very brief preamble) by the first violins.

The fourth and concluding number (properly No. 6), "Rondo"—in A major, *Andante* and 2–4 time—is a bright little movement of the kind named in the title, and of which the principal theme is the one stated at the start by the first violins; this being worked

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up in alternation with agreeably contrasting materials, and the whole proceeding to an animated termination. This movement is scored for two flutes, two clarinets, one bassoon, two horns, two trumpets, one trombone, kettle-drums and all the strings.

Concerto for Pianoforte—No. 2, A Major.

Franz Liszt.
Born Oct. 22, 1811, at Raiding (Hungary).
Died July 31, 1886, at Bayreuth.

Liszt's second pianoforte concerto—less familiar than his first, in E flat major—is a work of singular beauty and interest. Structurally it resembles this composer's orchestral masterpieces—his symphonic poems—in that it is laid out in one long movement, whose progress is marked by sundry changes of tempo and key befitting the different moods and episodes which present themselves. The form is entirely free, adhering to no classic model—taking on, rather, the aspect of a series of dissolving scenes which melt one into the other amid a bewildering play of light and shade, and which seem almost to imply some definite descriptive purpose; although the composer has given no hint as to the nature of the "program" he may have had in mind.

The main theme—which runs like a thread through the entire composition, re-appearing every now and then in one form or another—is stated at the outset by the wood-winds (in A major, *Adagio sostenuto assai*) to an accompaniment of weird harmonies. This the solo instrument proceeds straightway to adorn with a variety of embellishments, and presently a new and contrasting theme appears in D minor—to be worked up vigorously forthwith by both the pianoforte and the orchestra; after which another theme (in B flat minor, *Allegro*) comes to notice. A subsequent recollection of the opening theme in the solo instrument leads up to the entrance of a fourth (in E major, *Allegro moderato*) in the strings. The pianoforte turns its attention again to the opening theme—

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now in D flat major and re-enforced by the violoncello—embellishing it with fragments of the motive just advanced by the strings, and finally veering off into a brilliant development of the latter.

On these lines the concerto proceeds to its conclusion, the composer carrying his listeners through a maze of color-splendor in which the plaintive opening theme makes itself felt from time to time.

Dramatic Overture—
"Paolo and Francesca."

Arne Oldberg.
Born July 12, 1874, at Youngstown (Ohio).

The author of this number—who receives herewith his first representation on these programs—has for several years held the chair of pianoforte-playing and composition in the Northwestern University at Evanston.

After many years of study in this country he went (in 1893) to Vienna, to perfect his pianistic education under the direction of Theodor Leschetizky—with whom he remained two years.

He removed afterwards to Munich, where the three-years' course in composition with Josef Rheinberger at the Royal Academy of Art was (at the master's invitation) pursued in one season—Mr. Oldberg returning to America in June of 1899 to accept his present position.

His compositions include (in addition to the one now played and numerous miscellaneous pianoforte pieces) two quintets for pianoforte and string-quartet, a wood-wind quintet, a string quartet, a horn concerto, a pianoforte concerto (played in Evanston with this orchestra in 1904, and published recently), a theme and twelve variations for orchestra and a newly completed symphony.

In response to a request for his own description of the selection performed at these concerts Mr. Oldberg has furnished the following, for use in this program-book:—

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The composition now presented, which was designed to be the prelude to an opera inspired by Stephen Phillips' drama "Paolo and Francesca", was written in 1899 and revised in 1906 for concert use.

The work must not be considered as a symphonic poem, as it does not pretend to tell or describe the story of the play.

The object of the composer has been to prepare the listener for the telling of the sad and familiar story of Paolo and Francesca, by inducing the "mood" which prevails throughout the drama.

An attempt has been made to reproduce merely the fatalistic atmosphere of the play, to suggest the fierce yet noble character of Giovanni and the passionate and tragic love of Paolo and Francesca.

The work may be analyzed as an overture in rather free form, with primary and secondary themes, a development section and a coda, and requires the large modern orchestra and the organ for its performance.

Overture-Fantasia—
"Romeo and Juliet."

Peter Iljitsch Tschaikowsky.
Born May 7, 1840, at Wotkinsk.
Died Nov. 6, 1893, at St. Petersburg.

Although published without opus-number this work is known to have been a product of the years 1869–'70 and, therefore, one of Tschaikowsky's earlier compositions. It was inspired by a suggestion from Mili Balakirew, to whom the score is dedicated. Mrs. Newmarch's biography of Tschaikowsky supplies the following information regarding the circumstances under which the work was written:—

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"About this time he first made the acquaintance of Balakirev, the talented leader of the nationalist school. In 1867 Balakirev had succeeded Anton Rubinstein as conductor of the St. Petersburg Musical Society and head of the Conservatoire. He took advantage of this position to forward the interests of the rising school of Russian composers, and among these, he included Tchaikovsky. But these nationalist tendencies did not find favor with the committee of management, and he was compelled to resign both positions after a brief tenure of office. Tchaikovsky wrote a letter to the *Sovrimenie Lietopis*, protesting with great indignation against the injustice done to Balakirev, and this led to a friendship between the two musicians. In the spring of 1869 Balakirev moved from St. Petersburg to Moscow, and the relations grew still more intimate. To Balakirev's suggestion Tchaikovsky owed the plan of his *Romeo and Juliet* overture. 'This is always associated in my mind,' writes M. Kashkin, 'with the memory of a lovely day in May, with verdant forests and tall fir trees, among which we three were taking a walk. Balakirev understood, to a great extent, the nature of Tchaikovsky's genius, and knew that it was adequate to the subject suggested. Evidently he himself was taken with the subject, for he explained all the details as vividly as though the work had been already written. The plan, adapted to sonata-form, was as follows: First, an introduction of a religious character, representative of Friar Lawrence, followed by an *Allegro in B minor* (Balakirev suggested most of the tonalities), which was to depict the enmity between the Montagues and Capulets, the street brawl, etc. Then was to follow the love of Romeo and Juliet (second subject in D flat major), succeeded by the elaboration of both subjects. The so-called "development"—that is to say, the putting together of the various themes in various forms—passes over to what is called in technical language, the "recapitulation"—in which the first theme *Allegro*, appears in its original form, and the love-theme (D flat major) now appears in D major, the whole ending with the death of the lovers. Balakirev spoke with such conviction that he at once kindled the ardour of the young composer, to whom such a theme was extremely well suited.' Tchaikovsky returned from his holiday in September with the overture practically finished. He had put his heart into the work, which seems to throb with youthful passion and tenderness. His friends were enthusiastic over its beauties, and prophesied a great success. But an adverse fate seemed

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always to await the first performances of Tchaikovsky's works. *Romeo and Juliet* was given at one of the concerts of the Musical Society on 4th March, 1870. It chanced that just at that time a student of the conservatoire, resenting a reprimand which had been administered by the director, Nicholas Rubinstein, brought an action against him, and, owing to the absence of any legal code applying to the institution, won a technical victory. Public opinion was all in favor of Rubinstein, and when, on the evening of 4th March he appeared upon the platform to conduct the new overture, he was received with the most frantic demonstration, while Tchaikovsky's music was completely forgotten in the excitement. The *Romeo and Juliet* overture was afterwards published by Bote and Bock, of Berlin, in 1871, and underwent many changes before it attained its present curtailed form, as seen in a second edition of the same published in 1881."

The newer biography of Tschaikowsky by his brother Modeste adds but little to the information contained in Mrs. Newmarch's account, although it dwells upon the fact that Balakirew—with whom Tschaikowsky kept up a continuous correspondence while planning this work, and to whom he sent sketches from time to time—was both persistent and harsh in his criticisms. Among other things he complains of the composer's lack of concentration and industry, and tells him to permit himself first of all to become thoroughly saturated with his subject and then to put on a pair of rubbers and take his cane and promenade the boulevards—assuring him that he will not have gone far before some appropriate theme will take shape in his mind. Balakirew's criticisms did not cease with the completion of the work; some of the themes he praised, others he condemned; the first he did not approve of at all, saying that it was too "bourgeoise." Tschaikowsky appears to have listened to all of his friend's criticisms, as he revised the work during a tour through southern Europe which he made shortly after its first performance. In this form the score was published —through the efforts of Nicholas Rubinstein and Karl Klindworth, and straightway the overture became popular in Germany. As has been shown above, a second edition appeared ten years later. Modeste Tschaikowsky states further that his brother's career up to this time had been merely formative, and that it was in this "Romeo and Juliet" overture that he disclosed first his full talents as a composer.

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M. Kashkin's outline of the work will fulfill all present requirements in the way of descriptive analysis. As he has pointed out, it is planned along the lines of the classic overture—although it is of a picturesque character which gives it much of the hue of a symphonic poem. The essential demands of the sonata-form are observed, but the internal details have been worked out in a manner which would seem to indicate that the composer was concerned chiefly with his "program."

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SIXTEENTH PROGRAM

FRIDAY AFTERNOON, JANUARY 24—2:15

SATURDAY EVENING, JANUARY 25—8:15

Soloist: MR. LEOPOLD KRAMER

"ALT HEIDELBERG, DU FEINE"—
Ein Frühlingsgedicht, Opus 29, ... VOLBACH

INTERMEZZI GOLDONIANI, Opus 127,
for String Orchestra, ... BOSSI
PRELUDIO E MINUETTO.
GAGLIARDA.
COPRIFUOCO.
MINUETTO E MUSETTA.
SERENATINA.
BURLESCA.

CONCERTO FOR VIOLIN No. 4,
D Minor, Opus 31, ... VIEUXTEMPS
MODERATO—
ADAGIO RELIGIOSO.
FINALE MARZIALE.

INTERMISSION

SYMPHONY No. 10, C Major, ... SCHUBERT
ANDANTE—ALLEGRO MA NON TROPPO.
ANDANTE CON MOTO.
SCHERZO.
FINALE.

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"Alt Heidelberg, du feine"— Ein Frühlingsgedicht, Opus 29.

Fritz Volbach.
Born December 17, 1861, at Wipperfürth (near Cologne).

Two others of his compositions performed by this orchestra in past seasons—the symphonic poems "Es waren zwei Königskinder" (January 23-24, 1903) and "Easter" (October 27-28, 1905)—have made this writer's name familiar.

After having been a pupil of Hiller, Seiss and Jensen, at the Cologne Conservatorium, Volbach studied for some time at the universities of Heidelberg and Bonn. In 1885 he entered the Royal Academy of Arts at Berlin, where he received further training from Haupt in organ-playing, Loeschhorn in pianoforte-playing, and Grell and Hofkapellmeister Taubert in theory. The following year he was made a member of the faculty of this institution, succeeding Franz Commer as professor of musical history. In 1891 he became the conductor of various musical societies and also of the famous Handel Festivals at Mainz. In 1898 he officiated as conductor at the Tonkünstlerversammlung of the Allgemeiner deutscher Musikverein, and in 1900 he received the title of "professor." Quite recently he has been appointed musical director at the university of Tübingen.

On the title-page of the score of the selection we are now to hear (published in 1904 and performed herewith for the first time in this country) is a wood-cut of the ruins of Heidelberg castle and a "motto"—from which it would appear that the piece was intended by its author as a souvenir of his student-days amid these picturesque environments. The "motto" aforesaid is rightly the second stanza of the poem "Alt Heidelberg, du feine" ("Old Heidelberg, Thou Fair One"—one of Germany's time-honored students'-songs), the which was written in 1853 by Joseph Victor von Scheffel (1826-'86):—

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"Und kommt aus lindem Süden
Der Frühling übers Land,
So webt er dir aus Blüten
Ein schimmernd Brautgewand.
Auch mir stehst du geschrieben
Ins Herz gleich einer Braut;
Es klingt wie junges Lieben
Dein Name mir so traut."

"When spring comes from the gentle south
With zephyr-laden flowers,
It weaves of blossoms fragrant
For thee a bridal gown.
To me thou art a bride, too,
My soul yearns e'er for thee;
Young love thy name re-echoes,
Thy name so dear to me."

The music, which Herr Volbach calls a "Spring Poem", would gain little if anything in popular interest through close technical analysis—being, as its title and "motto" would indicate, a buoyant and rhapsodical composition consisting of a free (and very elaborate) treatment of sundry themes and motives which the attentive listener will perceive readily enough for himself. The movement opens—in A major, *Frisch und lebendig* and 4-4 time—with a joyous outburst which moves straightway to a climax, this subsiding shortly to an episode of more sustained character in which the first violin has a short solo. A little further on the horns introduce expressively the melody of the students'-song named above, and presently the opening movement is resumed—to conclude finally with a jubilant climax.

Intermezzi Goldoniani, Opus 127, for String Orchestra.

Marco Enrico Bossi.
Born April 25, 1861, at Salo (Italy).

But one other of this writer's numerous compositions has been heard at these concerts—his A minor organ concerto (Opus 100), which was played from manuscript and for the first time in this country by Mr. Clarence Eddy on March 17-18, 1899.

As a boy Bossi received musical instruction from his father (Pietro Bossi—1834-'96), who was an organist. At the age of

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ten he entered the Liceo Rossini at Bologna (of which institution he is now the director) where he remained for two years, when he became a pupil at the Milan conservatory. His studies at this institution continued until 1881, when he received the appointment of organist and chapel-master at Como cathedral. From 1891 to '95 he was professor of harmony and organ-playing at the Naples conservatory, and in 1894 he was decorated by the king. In 1896 he became professor of composition and organ-playing at the Liceo Benedetto Marcello of Venice and director of that institution, and in 1902 he received the appointment which he now holds —the directorship of the Liceo at Bologna, where he studied as a youth. At the present time he is one of the most prominent musical figures in Italy—a Chevalier of the Italian Crown and of the Order of Isabella the Catholic of Spain, director of the Società del Quartetto and honorary member of various Italian musical societies and the Stockholm Academy. His writings, by far too many to enumerate in detail, include compositions of all kinds—operas, orchestral works, masses and other choral works, much chamber-music, numerous organ, pianoforte and violin pieces, etc., etc. Also an important "Method of Study for the Modern Organ"—written in collaboration with G. Tebaldini, and published in 1893.

The pieces we are now to hear were published in 1905 and performed for the first time on January 10, 1906, at Augsburg. The adjective "Goldoniani" in the title has reference to the name of Carlo Goldoni (born February 25, 1707, at Venice; died February 6, 1793, at Paris)—the author of (besides other things) more than a hundred and twenty comedies, and the acknowledged founder of modern Italian comedy. As a whole the work is to all intents and purposes a suite, the several numbers of which are as follows:—

I. Prelude and Minuet:—

The Prelude—in D minor, *Allegro con fuoco* and 2-4 time—consists of a continuous spinning-out of the abstract running subject played at the start by the violins, interspersed here and there with hintings at the theme of the Minuet which is to follow and finally leading over into the same. This movement—in D major, *Con grazia* and 3-4 time—runs on the melodious theme stated by the first violins, leading presently to a short trio—in D minor, *Poco più mosso*—in which the solo violin, viola and violoncello

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have the leading voices, and whose conclusion is followed by a resumption of the opening section.

II. Galliard:—

The Galliard was an old Italian dance of jolly temper, usually in triple time and having strongly marked rhythms. It is said to have been substantially the same as the Pavane (a once popular but now obsolete round dance of Paduan origin) and is generally called Saltarello in Italy. It was also known as the Romanesca, from the fact of its having come from Rome. The present example—in D minor, *Vivace* and 6-8 time—has for its chief thematic element the zig-zag *staccato* subject begun by the first violins (the second violins joining quickly) over a throbbing of the violas—this spinning out to a cadence every now and then, and leading presently to a recommencement of the movement. A second part sets in in much the same fashion (but with the theme inverted and scored differently), the whole coming to an end shortly with a rushing climax.

III. Coprifuoco:—

This number, the English equivalent of whose title is "Curfew", is describable briefly as a sustained and nocturne-like composition—in D major, *Blandamente* and 2-4 time—running on the hymn-like subject heard at the outset.

IV. Minuet and Musette:—

The Minuet—in B minor, *Con moto* and 3-8 time—is developed from the quaint little theme played at the commencement (the melody proper begun by the second violins and carried on by the first violins). In the Musette (in B major, *Alquanto meno mosso*) the same subject is continued by the solo first and second violins and viola over a "drone-bass" (the essential characteristic of the "musette") carried by the solo violoncello—this leading to a resumption of the Minuet movement proper.

V. Serenatina:—

This movement—in G major, *Allegretto tranquillo* and 3-4 time—is, as its name implies, a little serenade in which a characteristic melody is sung expressively (by either a viola d'amore or the solo viola or violin—reinforced at times by the solo violoncello) to an equally characteristic, serenade-like accompaniment.

VI. Burlesca:—

As its title suggests, this movement—in D major, *Con molto brio* and 2-4 time—is a sort of musical frolic, in which the jaunty theme heard at the start alternates with a more sustained and graceful subject.

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Concerto for Violin No. 4, D Minor, Opus 31.

Henri Vieuxtemps.
Born Feb. 20, 1820, at Verviers (Belgium).
Died June 6, 1881, at Mustapha (Algiers).

This one of Vieuxtemps' six concertos was composed in 1853.

The first movement—in D minor, *Moderato* and 4-4 time—opens with an orchestral "Introduzione" in slow tempo, which leads to a longish *quasi-recitativo* passage for the solo instrument. This passes presently into a *moderato* movement (starting in F major and relapsing shortly to D minor) in which a more sustained theme is developed by the solo instrument in combination with a counter-subject in the accompaniment. Following a brilliant solo cadenza (unaccompanied) an agitated orchestral interlude leads over into the second movement—in E flat major, *Adagio religioso* and 12-8 time; this running mainly on the hymn-like subject given out at the start by the orchestra and the more melodious one introduced shortly by the solo violin.

The third movement, "Scherzo"—in D minor, *Vivace* and 3-4 time —will not be played on these occasions. A note on the fly-leaf of the solo part says: "This concerto may be performed without the Scherzo. In this event the player will proceed immediately from the *Adagio* to the final *Allegro*, omitting the fourteen measures *Andante* which serve as an introduction thereto."

The fourth movement, "Finale marziale"—in D major, *Allegro* and 2-2 time—is a brilliant composition of the rondo *genre* whose principal thematic elements are (1) the martial subject stated at the commencement by the orchestra, (2) the more melodious theme introduced presently by the solo instrument and (3) the still more expressive one which appears shortly thereafter—likewise in the solo violin; the whole coming to an end with a brief cadenza-like coda.

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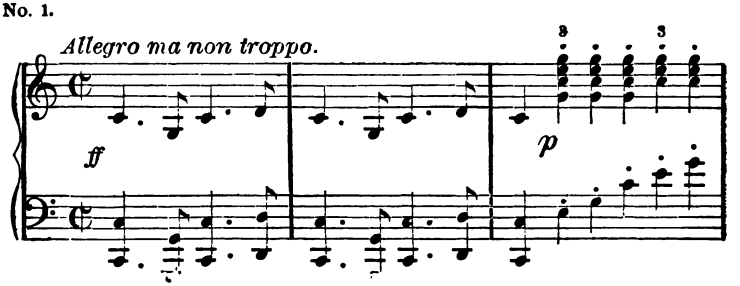
Symphony No. 10, C Major.

Franz Schubert.
Born Jan 31, 1797, at Lichtenthal.
Died Nov. 19, 1828, at Vienna.

Schubert's C major symphony, his last and greatest orchestral composition, was written in 1828. The manuscript score was presented to the Musikverein of Vienna, and is still preserved in the library of that society; but, with the exception of a few rehearsals, the work was not performed until long after the composer's death —its extraordinary length and unusual difficulties of execution militating seriously against its production. To Robert Schumann is accorded the credit of its resurrection (while he was on a visit to Vienna in 1838), and through his efforts the work was brought to a first public hearing at Leipsic on March 22, 1839, under Mendelssohn's direction. The score was published in 1850.

A long and elaborate introduction in slow tempo precedes the first movement (in C major, *Allegro ma non troppo* and 2-2 time), the which is reached finally through a powerful *crescendo* culminating in the appearance of the following (principal) theme—given out vigorously by the strings, trumpets and kettle-drums:—

No. 1.



The second theme, more tranquil in style than the foregoing but nevertheless sprightly in its nature, enters in an unusual key—E minor (G major being the orthodox key for this movement), the statement being by some of the wood-winds in conjunction with a string accompaniment:—

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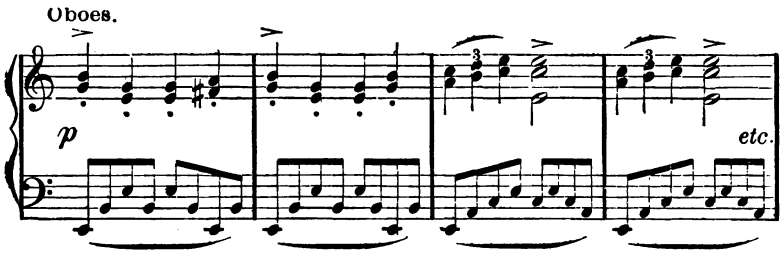
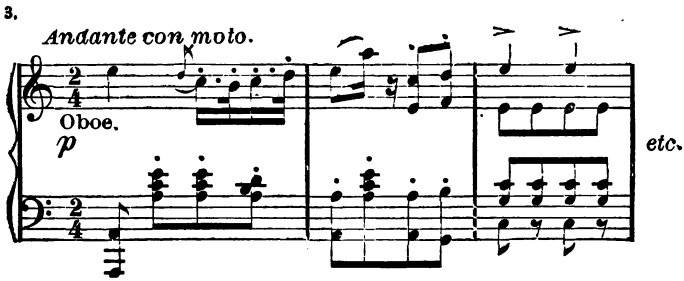
No. 2.



The working-out of these materials is prolonged and elaborate, and presents at times the simultaneous treatment of two (and even three) different themes. In the end the movement concludes with an extended and tumultuous coda (one hundred and sixteen measures long), toward the close of which the theme of the introduction re-appears *fortissimo*.

The second movement—in A minor, *Andante con moto* and 2-4 time—opens with a few introductory measures for the strings, after which comes this sweetly plaintive theme in the solo oboe:—

No. 3.



This is repeated forthwith with slight modifications, after which the oboe continues with a supplemental melody in A major. A turbulent passage now intrudes itself, leading presently to a repetition of the opening theme and thence to a modulation to F major—whereupon the second theme proper appears in the strings *pianissimo*:—

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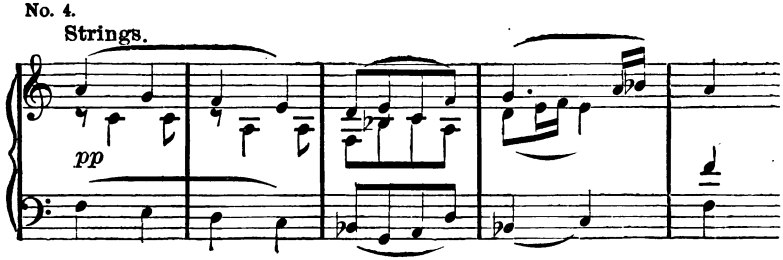

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Such are the principal materials from which this beautiful composition is developed—with a charm which is at once irresistible and indescribable. Throughout its great length the listener suffers no sensation of monotony, and as the last repetition of the opening theme trembles into silence one feels as if some heavenly vision had vanished—leaving only the memory of its gentle and comforting presence, from which the hearer is loth to turn.

But this feeling of repose is dispelled quickly by the scherzo, an exuberant, bustling movement—in C major, *Allegro vivace* and 3-4 time—which opens with this lively theme:—

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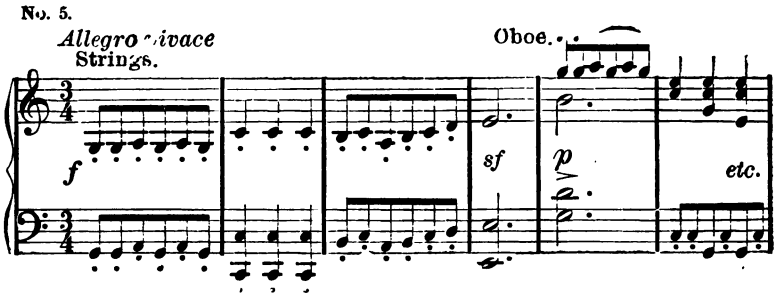

After a prolonged development this gives way finally to the trio—founded on the following noble melody in the wind instruments, accompanied by the strings:—

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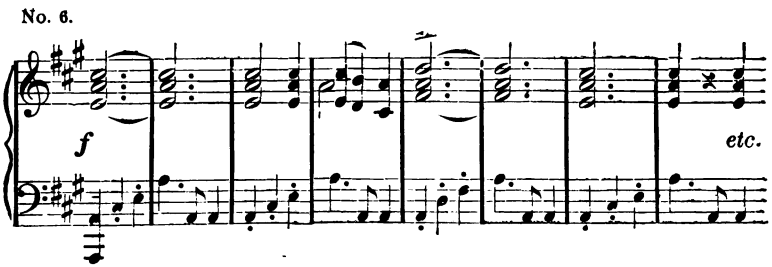

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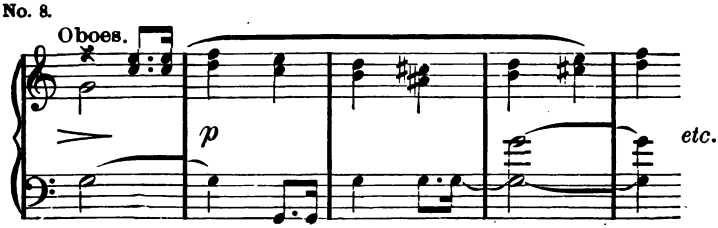
Few composers would have possessed the resources needful for the construction of a finale which would be climactic after three such extended and elaborate movements as those heard already; but Schubert's mine of ingenuity was inexhaustible, and so we find him producing a fourth movement which is in every way a climax to all that has gone before. It opens with an introduction—

No. 7.

whose subject embraces two figures (and) which form the rhythmical basis of the entire movement. Presently the first theme proper makes its appearance—a dancing melody for the oboes and bassoons, with counter-embellishments from the violins:—

No. 8.



The second theme starts with four soft tones in the horns (the last two in conjunction with the clarinets), the wood-winds answering (in thirds) with four similar tones which form the beginning of a quaint march-like melody and against which the strings mark the rhythm of the second figure of the introductory subject:—

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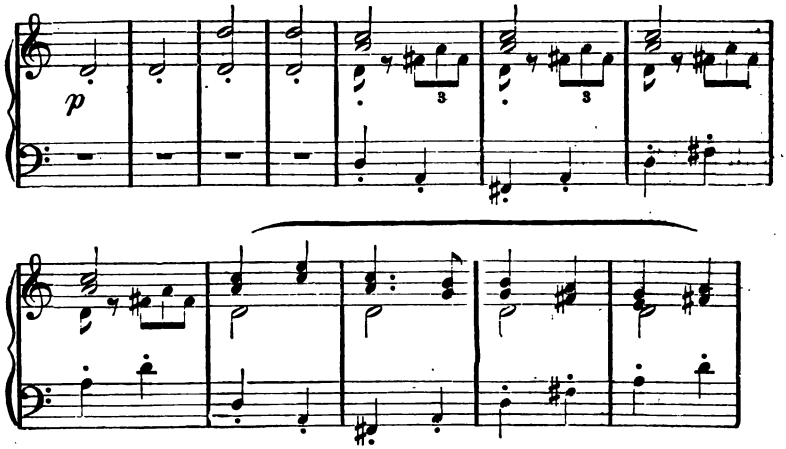
No. 9.



In due course the movement is brought to an exciting close with a tempestuous coda, a tremendous effect being attained by the frequent repetition of the four tones with which the second theme began—now transformed into sweeping outbursts from all the strings, horns and trumpets in octaves.

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SEVENTEENTH PROGRAM

FRIDAY AFTERNOON, JANUARY 31—2:15

SATURDAY EVENING, FEBRUARY 1—8:15

Soloist: MR. ALFRED BARTHEL

OVERTURE to "Le Roi d'Ys," . . . . . LALO

SYMPHONIC POEM—"Viviane," Opus 5, . CHAUSSON

CONCERTO FOR OBOE, Opus 7, . . DE GRANDVAL

ALLEGRO MODERATO.
ANDANTINO CON MOTO.
MODERATO MAESTOSO.

INTERMISSION

SYMPHONIE FANTASTIQUE, Opus 14A, . . BERLIOZ

Episode from the Life of an Artist.

I. REVERIES—PASSIONS.
II. A BALL.
III. SCENE IN THE FIELDS.
IV. THE MARCH TO THE SCAFFOLD.
V. WALPURGIS-NIGHT'S DREAM.

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Overture to "Le Roi d'Ys."

Édouard (Victor Antoine) Lalo.
Born Jan. 27, 1823, at Lille (France).
Died Apr. 22, 1892, at Paris.

"Le Roi d'Ys" (The King of Is), opera in three acts and five tableaux—the "poème" by Edouard Blau (1836–1906) and the music by Edouard Lalo—was performed for the first time on May 7, 1888, at the Opéra Comique in Paris.

The story of the opera is founded on an ancient Bretagne legend which tells of the flooding of the old Armorican city Is. The king of this place has two daughters—Margared and Rozenn, both of whom are in love with the knight Mylio. At war with one Karnac, the King of Is seeks to establish peace by giving him Margared in marriage. But at this point Mylio (who favors Rozenn, and who was understood to have died in a far land) appears inconveniently, and forthwith Margared declines to marry Karnac. The latter re-opens the war and is vanquished by Mylio, whose preference for her sister enrages Margared so much that she brings about (in collusion with Karnac) the opening of the secret gate in the dike which protects the city of Is from the sea. In the tumult which ensues Mylio slays Karnac. The inhabitants flee to a hill for safety, but the waters continue to advance until Margared casts herself into their midst—whereupon the city's patron saint appears and causes them to subside.

The overture was written long before the production of the opera, having been played for the first time at the Concert Populaire (Paris) of November 12, 1876. Later on Lalo re-wrote it, the revised version (the one we are to hear on these occasions) receiving its first performance at the Concert Lamoureux of January 24, 1886.

The movement opens with a sustained introduction—in D major, *Andante* and 3–4 time—in which the clarinet has an expressive solo, said to be derived from one of the numbers sung by Mylio in the opera. Presently the orchestra gathers strength, a climax leading over into the body proper of the overture—in D minor, *Allegro* and 2–2 time; this beginning with the statement

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and brief development of its dramatic first theme. The second of the principal themes follows shortly—the more melodious subject played by all the strings (except the basses). The dramatic first theme returns, to lead to a sustained episode—in B flat major, *Andantino non troppo* and 6-4 time—in which the solo violoncello sings a melody derived from one of Rozenn's numbers in the opera. Then the dramatic opening movement is resumed briefly, a suggestion of the introduction leading to a rousing conclusion founded on another portion of the opera—the knight Mylio's war-song.

Symphonic Poem—"Viviane," Opus 5.

Ernest Chausson.
Born ———, 1855, at Paris.
Died June 10, 1899, at Limay.

Chausson, who is known to the patrons of these concerts only through a single previous performance (October 21-22, 1898) of the selection we are now about to hear, did not begin the study of music in earnest until he was twenty-five years of age. It had been the intention of his parents (who were wealthy) that he should follow the law as a profession, but at this time he entered the Paris Conservatoire to become the pupil of Jules Massenet. After having remained at this institution something less than two years he abandoned it to continue his studies under César Franck. He came to an untimely and pitiable end in an accident on his estate near Mantes. While riding down-hill on his bicycle he lost control of the machine, his forehead being crushed against a stone wall.

His numerous compositions include (in addition to the one now played) the three-act grand opera "Le Roi Arthus" (both text and music) and the two-act lyric drama "Hélène"; a symphony and the symphonic poems "Solitude dans les Bois" and "Soir de Fête"; a "Poème" for violin and orchestra; several chamber compositions; pianoforte music, songs, choruses, motets, duets, etc., etc.

In its present shape the symphonic poem "Viviane" (which received its first American readings under Mr. Thomas' direction at the concerts named above) was performed for the first time at the Concert Lamoureux (Paris) of January 29, 1888. An earlier version had been played several years before—at the National Musical Society's concert of March 31, 1883, according to a note in the score (on March 30, 1884, according to other sources of information).

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On the fly-leaf of the score is printed the following "Légende":—

Viviane and Merlin in the forest of Brocéliande—Love scene.

Trumpet calls—The messengers of King Arthur traversing the forest in search of the enchanter.

Merlin remembers his errand; He would take flight and escape from the embraces of Viviane.

Scene of the bewitchment—To detain him, Viviane puts Merlin to sleep and binds him with blooming white thorns.

The meaning of Chausson's music (which is entirely free in point of both form and treatment) is to be gathered of course from the foregoing "program", and although the composer has not indicated the changes of "scene" in his score the listener will have no difficulty in following them readily in the picturesque contrasts which come to notice as the movement progresses. The source of the composition is the same, obviously, as that which inspired Tennyson's "Merlin and Vivien" in his "Idylls of the King"—although it has been pointed out that the British poet's conception (founded on Sir Thomas Malory's) of the heroine differs materially, and to her disadvantage, from the Viviane described in the old French traditions.

Concerto for Oboe, Opus 7.

Clémence de Grandval.

Born Jan. 20, 1830, at the Château de la Cour du Bois (France). Died Jan. 15, 1907, at Paris.

Marie Félicie Clémence de Reiset, Vicomtesse de Grandval, received her training in composition from von Flotow (the author of "Martha") and Saint-Saëns, making her own début as a music-writer with a mass and a "Stabat Mater." Although but little known in this country she was an esteemed and voluminous writer, and left a multitude of compositions of all kinds—operas and sacred works, orchestral works, pianoforte pieces, songs, etc., etc. Among her more important efforts are to be named the operas "Le son de Lise" (1860), "Les Fiancés de Rosa" (1863), "Piccolino" (after Sardou's "La Pénitente"—1868), "Atala" (1888) and "Mazeppa" (performed with marked success at Bordeaux in 1892). The Scène religieuse (oratorio) "La Fille de Jaïre" gained the Rossini Prize in 1879. There are also in manuscript the opera "Le bouclier de diamant" and the sacred drama "Sainte-Agnès." She was in the habit of employing noms de plume—Valgrand, Tesier, Banger, Jasper, etc.

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Madame de Grandval wrote also sundry pieces for wood-wind instruments (the oboe especially), conspicuous among which is the selection we are now to hear—the first of her compositions to be presented at these concerts.

The first movement—in D minor, *Allegro moderato* and 3–4 time–may be described briefly as running mostly on the resolute theme stated by the solo instrument (following a longish orchestral ritornello), this same subject being re-employed presently, in a somewhat more expressive form, as a sort of second theme—in D flat major. In due course the resolute principal theme returns in its original shape as the beginning of the recapitulation, the "second theme" following in D major—in which key the movement comes shortly to a spirited conclusion.

The second movement—in B flat major, *Andantino con moto* and 3–4 time—is a short romanza-like composition consisting of (1) a first part having for its theme the melodious subject sung at the start by the solo instrument, (2) a contrasting middle section (in B flat minor, *Un peu plus animé*) and (3) a partial repetition of the first part and a short free coda.

The third movement, "Final"—in D major, *Moderato maestoso* and 2–2 time—opens with a short rhapsodical introduction which leads to the statement (by the solo instrument) and spinning-out of the graceful principal theme. Then follows a more vigorous episode having within itself a contrasting intermediary section—this leading to a return of the graceful principal theme, which now runs quickly into a free and animated conclusion-passage.

Symphonie Fantastique, Opus 14A.

Hector Berlioz.
Born Dec. 11, 1803, at Côte St. André.
Died Mar. 8, 1869, at Paris.

Berlioz's Opus 14, "Episode from the Life of an Artist," consists of two parts—the Symphonie Fantastique now performed and its sequel, a Monodrame Lyrique entitled "Lelio, or The Return to Life." The Symphonie Fantastique was written in 1828 (while Berlioz was a pupil at the Paris Conservatoire) and produced in 1830—the year which witnessed his capture of the *Grand Prix de Rome* with the cantata "Sardanapalus." The sequel was composed during his sojourn in Italy as holder of this much-coveted prize.

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In his autobiography Berlioz says that one of the most remarkable events of his life was the deep and wonderful impression made on his mind by Goethe's "Faust". " . . . I was fascinated by it instantly," says he, "and always carried it about with me, reading it anywhere and everywhere—at dinner, in the theatre, even in the streets. The translation was in prose, with some fragments of songs. I yielded to the temptation of setting these; . . . It was immediately after this, my first effort at setting *Faust*, and while I was yet strongly under the influence of Goethe's poem, that I wrote my *Symphonie Fantastique*. Some portions cost me great labour, while others were composed with incredible ease. For instance, I laboured for three weeks over the *Adagio* (*Scène aux Champs*), which always affects the public so keenly—and myself, too, for that matter—and three times gave it up as hopeless. *La Marche au Supplice*, on the other hand, was written in one night. Still, I kept on adding finishing touches to both numbers, and to the whole work, for several years."

The symphony was first performed at the Conservatoire (together with the prize-cantata "Sardanapalus") under Habeneck's direction, a short time prior to Berlioz's departure for Italy. "On the day before the concert," says he, "I received a visit from Liszt, whom I had never seen. I spoke to him of Goethe's *Faust*, which he was obliged to confess he had not read, but about which he soon became as enthusiastic as myself. We were strongly attracted to one another, and our friendship has increased in warmth and depth ever since. He was present at the concert, and excited general attention by his applause and enthusiasm. The performance was by no means perfect, as two rehearsals are wholly insufficient for so complicated a work; but it went well enough for its principal features to be appreciated. *Le Bal*, *La Marche au Supplice* and *Le Sabbat* created a great sensation; the March especially carried the audience by storm. The *Scène aux Champs* fell flat; but it was very different in those days to what it is now. I made up my mind on the spot to re-write it. Hiller, who was in Paris at the time, gave me some admirable hints, by which I hope I profited."

On the occasion of a subsequent performance of the work at the Conservatoire (December 22, 1833) Berlioz was made supremely happy by the enthusiastic homage paid him by Paganini. In connection with this event he has the following to say: " . . . The *Symphonie Fantastique* again figured in the program, and took the whole room by storm, being applauded throughout. My success was complete, and the former judgment on me was reversed. My musicians . . . looked radiant with delight as they left the orchestra. Lastly, my happiness was completed when the public had all gone, and a man stopped me in the passage—a man with long hair, piercing eyes, a strange and haggard face—a genius, a Titan among the giants, whom I had never seen before, and at

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the first sight of whom I was deeply moved; this man pressed my hand, and overwhelmed me with burning eulogies, which literally set both my heart and brain on fire. *It was Paganini.* . . ." It was for this great artist, it will be remembered, that Berlioz afterward composed the "Harold in Italy" symphony, with its expressive obbligato for the viola.

The following is the "program" which Berlioz furnished for the *Symphonie Fantastique*—in connection with which, however, he observed that if the work be performed by itself (exclusive of the sequel) "it is not absolutely necessary to distribute the program amongst the audience, and only the titles of the five movements need be given, as the symphony can offer by itself (the composer hopes) a musical interest quite independent of all dramatic purposes":—

PROGRAM OF THE SYMPHONY.

A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of amorous despair. The narcotic dose, too weak to result in death, plunges him into a heavy sleep accompanied by the strangest visions, during which his sensations, sentiments, and recollections are translated in his sick brain into musical thoughts and images. The beloved woman herself has become for him a melody, like a fixed idea which he finds and hears everywhere.

PART I.

REVERIES—PASSIONS.

He first recalls that uneasiness of soul, that *vague of the passions*, those moments of causeless melancholy and joy, which he experienced before seeing her whom he loves; then the volcanic love with which she suddenly inspired him, his moments of delirious anguish, of jealous fury, his returns to loving tenderness, and his religious consolations.

PART II.

A BALL.

He sees his beloved at a ball, in the midst of the tumult of a brilliant f te.

PART III.

SCENE IN THE FIELDS.

One summer evening in the country he hears two shepherds playing a *Ranz-des-vaches* in alternate dialogue; this pastoral duet, the scene round him, the light rustling of the trees gently swayed by the breeze, some hopes he has recently conceived, all combine to restore an unwonted calm to his heart and to impart a more cheerful coloring to his thoughts; but *she* appears once more, his heart stops beating, he is agitated with painful presentiments; if she were to betray him! . . . One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets . . . the sound of distant thunder . . . solitude . . . silence. . . .

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PART IV.

THE MARCH TO THE SCAFFOLD.

He dreams that he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now sombre and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outbursts. At the end, the *fixed idea* reappears for an instant, like a last love-thought interrupted by the fatal stroke.

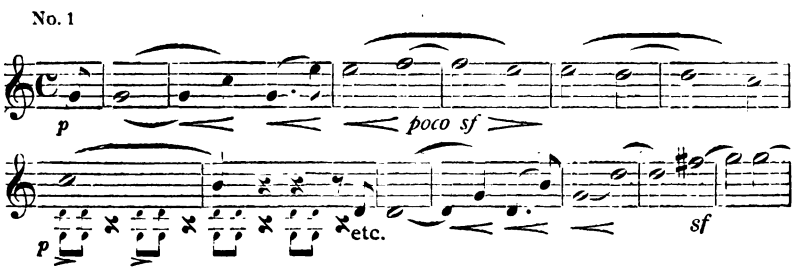
PART V.

WALPURGIS-NIGHT'S DREAM.

He sees himself at the witches' Sabbath, in the midst of a frightful group of ghosts, magicians, and monsters of all sorts, who have come together for his obsequies. He hears strange noises, groans, ringing laughter, shrieks to which other shrieks seem to reply. The *beloved melody* again reappears; but it has lost its noble and timid character: it has become an ignoble, trivial, and grotesque dance-tune; it is *she* who comes to the witches' Sabbath. . . . Howlings of joy at her arrival . . . she takes part in the diabolic orgy. . . . Funeral knells, burlesque parody on the *Dies iræ*. Witches' dance. The witches' dance and the *Dies iræ* together. (W. F. Apthorp's translation.)

After so comprehensive a sketch of the contents of the symphony from the pen of the composer himself, it is scarcely necessary for another to venture upon anything further in the way of explanation; wherefore only such remarks and quotations are indulged in as may serve to assist the "program" already outlined.

One of the significant steps taken by Berlioz in this work was the introduction of what he called the "Idée fixe"—a constantly recurring melody characteristic of the "beloved woman" named in the program, and a device which has been mentioned as the prototype of Wagner's "Leit-motiv." This melody, which figures prominently throughout the work, is as follows:—



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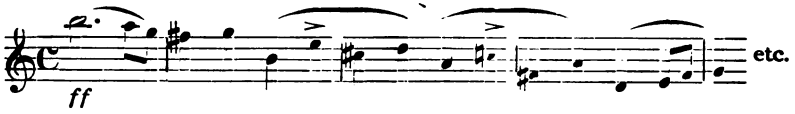
PART I.

REVERIES—PASSIONS.

The first part of the symphony begins with a slow introduction (in C minor, *Largo* and 4–4 time) leading to the main section of the movement—in C major, *Allegro agitato e appassionato assai* and 4–4 time; of which latter the principal theme is the "fixed idea" already quoted, given out by the first violins and flutes in unison. This now spins out to considerable length and is presently succeeded by

No. 2



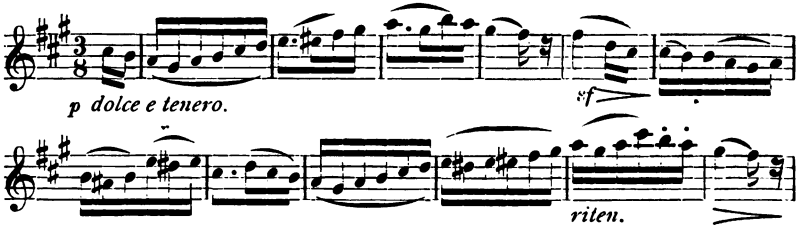
which may be said to stand as the second theme proper. A brief development of the latter leads to a repetition of the first part of the movement; thence to the free-fantasia, throughout which the "fixed idea" remains prominent. A long-spun climax then leads to the closing section of the movement, which begins with a *fortissimo* re-statement of the "fixed idea," richly embellished. From this the composer passes at once to the coda, which concludes *pianissimo e religiosamente* with some long-sustained harmonies.

PART II.

A BALL.

The second movement—in A major, *Allegro non troppo* and 3–8 time—may be described briefly as a waltz, which serves as a substitute for the conventional Scherzo. A short introduction leads (through a gradual *crescendo*) to the main section of the movement, which begins with the following theme in the first violins:—

No. 3



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By way of contrast to the foregoing the composer presently re-introduces the "fixed idea," transformed to the rhythm of the waltz and embellished shortly with fragments from the opening theme. Further developments of these materials (with much variety of instrumentation) consume the remainder of the movement, which comes to an end with a brilliant coda. This movement is cited as one of the very few examples of modern symphonic writing in which no use is made of the bassoons.

PART III.

SCENE IN THE FIELDS.

The third movement—in F major, *Adagio* and 6-8 time—will need no description beyond that which the composer himself has furnished in his program. Here again the "fixed idea" forces itself upon the attention of the listener.

PART IV.

THE MARCH TO THE SCAFFOLD.

The fourth movement—in G minor, *Allegretto non troppo* and 4-4 time—opens with a weird introduction, which moves gradually towards the announcement of the principal theme by the basses and violoncellos in octaves:—

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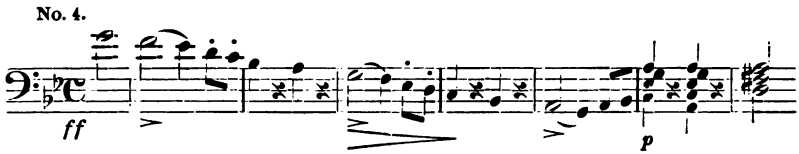
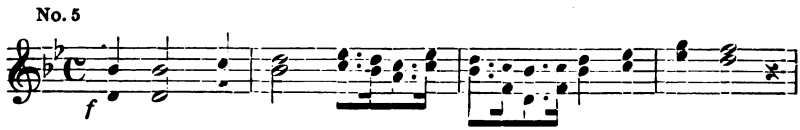


A dramatic development of the foregoing leads presently to the entrance of the grandiose second theme in the wind instruments:—

No. 5



The listener is referred again to the composer's program for the key to the contents of this movement, which proceeds to a climax from which the "fixed idea" emerges in the solo clarinet *pianissimo*—only to be overwhelmed by a furious outburst of the full orchestra.

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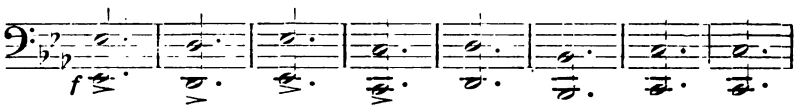
PART V.

WALPURGIS-NIGHT'S DREAM.

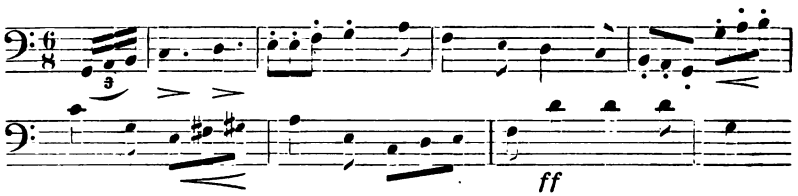
The fifth and last movement is preceded by a wild introduction in which the "fixed idea" reappears transformed into an "ignoble, trivial, and grotesque dance-tune." When this introduction has worked itself up to the point of frenzy a passage for the basses and bassoons leads over into the main section of the movement, beginning in C minor—*Allegro* and 6–8 time. Amid the tolling of bells the ancient melody of the "Dies iræ" is intoned solemnly by the bassoons and bass-tubas—

No. 6



to be parodied forthwith in impious fashion by other instruments. This leads in turn to the Witches' Dance, which takes the form of a fantastic fugue developed from the following subject:—

No. 7



In the midst of this orgy the sacred melody of the "Dies iræ" returns in the heavier wind instruments, while the strings and flutes keep up the development of the dance theme—the whole passing thence into the furious coda which brings the symphony to an end in a diabolic uproar.

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EIGHTEENTH PROGRAM

FRIDAY AFTERNOON, FEBRUARY 7—2:15

SATURDAY EVENING, FEBRUARY 8—8:15

Soloist: MR. EMILIO DE GOGORZA

OVERTURE to "Iphigenia in Aulis," . . . . GLUCK

RECITATIVE AND ARIA
from "Iphigenia in Tauris," . . . . . GLUCK

SYMPHONY, E Flat (Köchel 543), ... MOZART
ADAGIO—ALLEGRO.
ANDANTE CON MOTO.
MENUETTO.
FINALE.

INTERMISSION

OVERTURE to "Polyeucte," Opus 21, No. 1, . . TINEL

RECITATIVE AND ARIOSO
from "Le Roi de Lahore," . . . . . MASSENET

SYMPHONIC TABLEAU—
"The Kremlin," Opus 30, ... GLAZOUNOW
I. POPULAR FEAST.
II. IN THE MONASTERY.
III. ENTRANCE AND GREETING OF THE PRINCE.

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Overture to "Iphigenia in Aulis."

Christoph Wilibald Gluck.
Born July 2, 1714, at Weldenwang.
Died Nov. 25, 1787, at Vienna.

"Iphigenia in Aulis", tragic opera in three acts, was produced April 19, 1774, at the Académie Royale de Musique in Paris under the direction of the composer, who was then in his sixtieth year. The text was written by Le Blanc du Rollet (a member of the French embassy at Vienna)—after a play founded on the Euripidean tragedy which the French dramatist Jean Racine (1639-'99) had composed a hundred years before.

The overture is in the conventional eighteenth-century style—a slow introduction, followed by a longer movement in quick tempo. As it comes to no definite conclusion in its original shape (running into the opening scene of the opera) sundry "endings" for it have been invented for use in the concert hall. One of these was written by Mozart, but this failed to satisfy Wagner—who made another for a performance which he conducted in Zürich, the latter being the one used on these occasions. According to Wagner the thematic elements of the overture are (1) "a motive of appeal from painful, gnawing heart-sorrow"; (2) "a motive of violence, of commanding, overbearing demand"; (3) "a motive of grace, of maidenly tenderness," and (4) "a motive of painful, tormenting pity"—the first-named coming in the introduction and the others in the *Allegro*.

Recitative and Aria from "Iphigenia in Tauris."

Christoph Wilibald Gluck.

"Iphigenia in Tauris", lyric tragedy in four acts (text by Guillard), was performed for the first time at the Académie on May 18, 1779. The number presented at these concerts is sung by Thoas, King of Taurica, in the second scene of Act I:—

Recitative—Le ciel par d'éclatants miracles a daigné s'expliquer à vous: mes jours sont menacés par la voix des Oracles, si d'un seul étranger, relégué parmi nous, le sang échappe à leur courroux!

Aria—De noirs pressentiments mon âme intimidée,
De sinistres terreurs est sans cesse obsédée;
Le jour blesse mes yeux et semble s'obscurcir,
J'éprouve l'effroi des coupables!
Je crois voir sous mes pas la terre s'entr'ouvrir,
Et l'enfer prêt à m'engloutir
Dans ses abîmes effroyables!

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Je ne sais quelle voix crie au fond de mon cœur:
"Tremble, ton supplice s'apprête!"
La nuit de ces tourments redouble encor l'horreur!
Et les foudres d'un Dieu vengeur
Semblent suspendus sur ma tête!

Recitative—The gods have foreshewn me the future by a sign that appeared at night: my life will be in danger, so the gods have foretold me, if but one of the strangers that here may be found, a single one, escapes their wrath!

Aria—Foreboding fears of ill my wonted courage vanquish:
In my bosom there lingers a strange haunting anguish,
For me shines not the sun, around seems nought but death.
The fears of the guilty are on me.
Shall then death be my lot?
How frightful is the thought!
Earth for me gapes, see how it opens to engulf me!
Hark! a voice full of awe fills the depths of my soul:
"Tremble, righteous heaven taketh vengeance!"
The darkness of the night increases all my fear.
See what spirits around me throng!
Thunderbolts are near to destroy me!

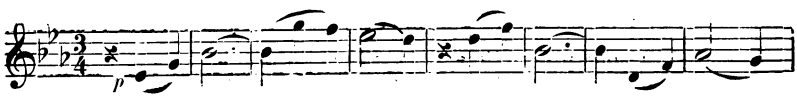
—*English Translation by* REV. JOHN TROUTBECK.

Symphony, E Flat, (Köchel 543).

Wolfgang Amadeus Mozart.
Born Jan. 27, 1756, at Salzburg.
Died Dec. 5, 1791, at Vienna.

Although Mozart wrote forty-nine symphonies all told (the first at London in 1764, when he was only eight years of age) his fame in this sphere of composition rests chiefly upon the three great ones —in E flat (the one now played), G minor and C major ("Jupiter") —which date from the year 1788. The E flat symphony, which has been called the "Swan-Song," opens with a stately introduction (*Adagio* and 4–4 time) which proceeds steadily to the commencement of the first movement proper, the latter beginning—in E flat major, *Allegro* and 3–4 time—with the following graceful theme in the first violins, over an accompaniment from the rest of the strings enriched with interjections from the horns and bassoons:—

No. 1.



This theme is repeated straightway by the basses, with counter-embellishments from the strings; following which there appears a powerful subsidiary motive—

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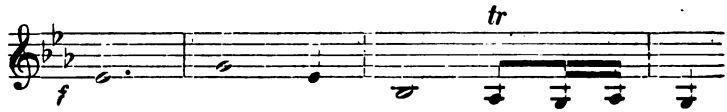
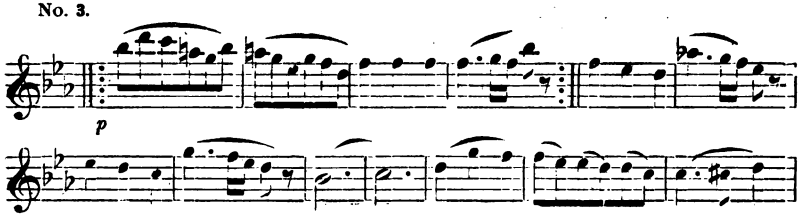
No. 2.



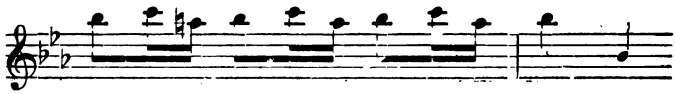
given out by the full orchestra, introducing an element of strength and boldness in marked contrast to the lyric style of the opening theme and which prevails to a great extent throughout the remainder of the movement. The second theme makes its appearance presently in the orthodox key of the dominant (B flat)—

No. 3.



and in due time the first part of the movement is brought to a close in this key, to be repeated forthwith. The middle section of the movement (free-fantasia) is of very small dimensions, and treats mainly of the second theme and some of the tributary material from the first part. The following figure also is prominent at this point:—

No. 4.

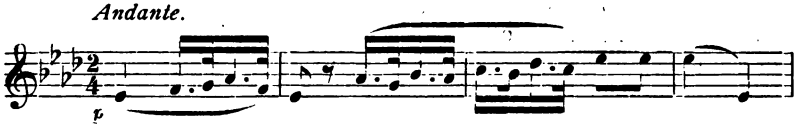


The recapitulation is quite regular, the second theme reappearing in the original key and proceeding at once to the conclusion of the movement, which has no coda.

The second movement—in A flat major, *Andante con moto* and 2–4 time—has for its principal theme the following melody, given out by the strings:—

No. 5.

Andante.



After this has been developed at considerable length the wind instruments have a short tranquil passage leading to the appearance of another and more forcible theme in F minor, the which is worked over briefly by the full orchestra. The tranquil passage for the wind instruments returns and leads to the resumption of the first theme, wherewith the first part of the movement attains its conclusion. The second part resembles the first closely, except that it is more elaborate in point of both structure and instrumentation. Lastly, a short coda.

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The third movement, "Menuetto"—in E flat major, *Allegretto* and 3–4 time—is one of Mozart's most beautiful and celebrated compositions. The following is the principal theme:—

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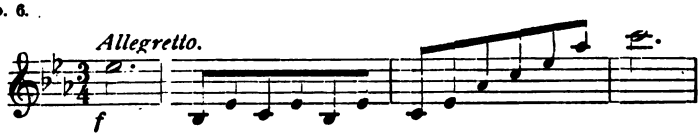
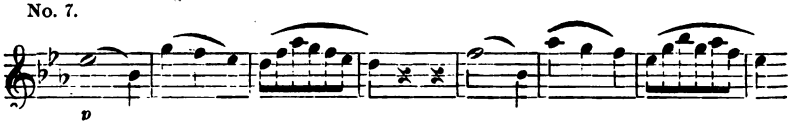


The structure is very simple and to be followed with ease, conforming to the plan of the classic "minuet with trio." The only peculiarity worthy of especial remark comes to notice in connection with the trio, which continues in the original key—E flat. The following

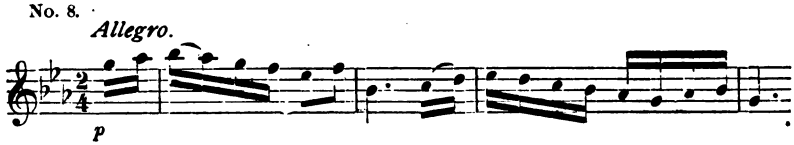
No. 7.



is the theme of this part, which is succeeded by a repetition of the opening section of the movement.

The Finale—in E flat major, *Allegro* and 2–4 time—is a scintillating rondo, developed in the main from the following vivacious theme:—

No. 8.



Here the composer gave free rein to his fancy and marvelous technical skill, producing a composition which, in spite of its exceeding elaborateness, stands as a model of formal conciseness—sparkling with humor, bristling with life, and irresistibly exhilarating to the listener. Several other motives are brought into play during the course of the movement, but these hardly rise to the dignity of independent themes—the one quoted above remaining throughout the basic element of the composition.

Overture to "Polyeucte," Opus 21, No. 1.

Edgar Tinel.
Born March 27, 1854, at Sinay (Belgium).

Tinel's father, a school-master and organist, gave him his earliest musical instruction. Later (in 1863) he entered the conservatory at Brussels, where he was the pupil of Brassin, Dupont, Gevaert, Kufferath and Mailly. In 1873 he captured the first prize for pianoforte-playing and in 1877 the *Grand Prix de Rome.* In 1881 he succeeded Jacques Nicolas Lemmens (the famous organist

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—1823–'81) as director of the Institute for Sacred Music at Malines, and in 1888 he won lasting fame with the oratorio "Franciscus". The following year he was made inspector of the state music schools, and in 1896 he became professor of counterpoint and fugue at the Brussels conservatory—succeeding Kufferath, his former teacher. His writings include (in addition to the overture now performed and its companion-pieces named below) the music-drama "Sainte Godelive"; a "Grand Mass of the Holy Virgin of Lourdes" and other church music; "Kollebloemen"—for tenor solo, chorus and orchestra; "De Drei Ridders"—for baritone solo, chorus and orchestra; pianoforte and organ music, songs, etc., etc. Also the treatise "Le chant grégorien, théorie sommaire de son exécution."

The selection we are now to hear is the first of three "symphonic tone-pictures" written for the tragedy "Polyeucte" by Pierre Corneille (1606–'84)—the others being (2) "Pauline's Vision" and (3) "Festival in the Temple of Jupiter." The last-named was performed for the first time in the United States by this orchestra at the concerts of December 9–10, 1892, under Mr. Thomas' direction.

The "argument" of Corneille's play, told very briefly, runs something like this:—

Polyeucte, a Christian proselyte, has wedded Pauline, daughter of the governor of Armenia—whom the emperor Decius has commanded to persecute all Christians. Pauline's real love, however, had been the Roman knight Severus, one of the emperor's favorites. This Severus, who had been reported erroneously to have fallen in battle, re-appears at the Armenian capital—having been despatched thither to do homage to Jupiter and Mars in the name of the emperor. Decius' decrees are destroyed by Polyeucte, who also desecrates the temple and forthwith is imprisoned and executed. Pauline and her father espouse Christianity, Severus promising them protection.

Tinel's overture does not call for extended description, being a structurally orthodox example of the established (sonata) form. The movement opens with an introduction, beginning with a solemn chorale in the deeper brasses and moving thence to a climax —at the culmination of which the body proper of the overture sets in with the statement of its dramatic principal theme by all the violins (in octaves). After a longish treatment of this subject and its allied materials the more sustained second theme is introduced by the strings (in F major), the wood-winds joining in quickly. The elaborate free-fantasia which follows runs mainly on the first theme (and its auxiliaries), leading finally to the formal re-statement of the same as the beginning of the recapitulation—a quite regular repetition of the first part, the second theme following in due course (now transposed to D major) and proceeding to a majestic climax (on the opening chorale) which subsides suddenly to a sustained and expressive conclusion.

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Recitative and Arioso from "Le Roi de Lahore."

Jules Massenet.
Born May 12, 1842, at Monteaux (France).

"Le Roi de Lahore" (The King of Lahore), opera in five acts —the libretto by Louis Gallet and the music by Jules Massenet—was first performed in 1877. The text of the number sung at these concerts is as follows—the English words being by Dudley Buck (Schirmer Edition):—

Recitative—Aux troupes du Sultan qui menaçaient Lahore, la royale cité,
Notre puissance est redoutable encore;
Comme si les chassait une invisible main,
Elles ont du désert regagné le chemin.
Le peuple est rassuré; c'est mon nom qu'il acclame,
Le calme est rentré dans mon âme,
Et je puis être heureux!

Arioso—Promesse de mon avenir,
O Sitâ, rêve de ma vie,
O beauté qui me fus ravie,
Enfin tu vas m'appartenir!
Viens charmer mon cœur amoureux,
Viens sourire aux splendeurs du monde!
O Sitâ, viens, je t'attends, je t'aime!
Ma main te garde un diadème.
Sitâ tu seras reine!

Recitative—The troops of the Sultan who gladly would have riven from us fair Lahore
By our own might have from the field been driven.
As if by hand unseen they had been driven out,
Their swift flight from the desert resembleth a rout.
From care my people free loudly sound forth my praises!
This calm my heart upraises.
I yet may happy be.

Arioso—O promise of a joy divine,
Sitâ, thou dream of all my life,
O beauty torn from me by strife,
At last thou shalt be mine!
O fair one charm my loving heart,
And ne'er again from me depart!
Come Sitâ! thy love for me rewarding,
A crown to thee I am according.
My queen thou soon shalt be!

Symphonic Tableau in Three Parts—"The Kremlin," Opus 30.

Alexandre Glazounow.
Born August 10, 1865, at St. Petersburg.

This elaborate work was composed at St. Petersburg in 1890 (according to a note at the end of the score) and published in 1892, and receives herewith its first performances at these concerts.

"The Kremlin", it will be remembered, is the citadel of Moscow —"a gigantic pile of buildings . . . . of every style of architecture: Arabesque palaces, Gothic forts, Greek temples, Italian steeples, Chinese pavilions, and Cyclopean walls. It contains

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palaces and cathedrals, museums and barracks, arcades and shops, the Russian treasury, government offices, the ancient palace of the patriarch, a throne-room, churches, convents, etc. Built by two Italians, Marco and Pietro Antonio, for Ivan III. in 1485. There had been previously a wooden fortress on the spot." The older Kremlin was sacked by the Tartars in 1382.

Every Russian city has its "kremlin", or citadel; but *the* Kremlin is the one at Moscow. Many are the traditions and superstitions attaching to this historic place, and many the dark deeds which have been committed there. Napoleon occupied it with his French troops when he entered Moscow shortly after the battle of Borodino in September, 1812. But the same night the inhabitants set fire to the city—an act which led to a general uprising of the Russian peasantry and the ultimate withdrawal of the invader. Napoleon did not retire, however, until he had made futile efforts to demolish the Kremlin. It is this dramatic chapter of history which forms the subject of Tschaikowsky's well-known "1812" overture.

In this connection the description of the Kremlin in the Encyclopædia Britannica makes interesting reading:— "The Kremlin is an old fort of pentagonal (nearly triangular) shape, 98 acres in extent, occupying a hill about 100 feet above the level of the Moskva. It is enclosed by a high stone wall 2430 yards in length, restored during the present century, and having eighteen towers. Its five gates are surmounted by high towers. The Spasskiya (Saviour's Gate) was erected in 1491 by a Milanese architect, the Gothic tower that surmounts it having been added in 1626 by the English architect Holloway. A sacred picture of the Saviour was placed upon it in 1685, and all who pass through the gate must uncover. The towers surmounting the four other gates were erected by order of Ivan III. Of the sacred buildings of the Kremlin the most venerated is the Uspensky cathedral. The former church of this name was erected in 1326 by Ivan Kalita, but, on its falling into disrepair, a new one was built on the same place in 1475–1479, by Fioraventi, in the Lombardo-Byzantine style, with Indian cupolas. It was restored in the 18th century and in 1813. It contains the oldest and most venerated holy pictures in Russia, one of which is attributed to the metropolitan Peter, another to St. Luke. This last was brought from Kieff to Vladimir in 1155, and thence to Moscow in 1395; its jewelled metallic cover is valued at £20,000. The cathedral possesses also a gate brought from Korsun, the throne of Vladimir I., and numerous relics of saints, some of which date from the 14th century. The Russian metropolitans and patriarchs were consecrated in this cathedral, as well as the czars after Ivan IV. The Arkhangelsk cathedral was originally built in 1333, and a new one was erected in its place in 1505. It has suffered very much from subsequent restorations and decorations. It contains the tombs of the czars from Simeon (1353) to Ivan Alexeevitch (1696), and possesses vast wealth. The Blagovyeschensk cathedral, recalling the churches of Athos,

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was built in 1489; the remarkable pictures of Rubleff (1405), contained in the original structure of 1397–1416, have been preserved. It was the private chapel of the czars. Vestiges of a very old church, that of the Saviour in the Wood (*Spas na borû*), contemporaneous with the foundation of Moscow, still exist in the yard of the palace. A stone church took the place of the old wooden structure in 1330, and was rebuilt in 1527. Several other churches of the 15th century, with valuable archæological remains, are found within the walls of the Kremlin. The Voznesensky convent, erected in 1393, and recently restored with great judgment, is the burial-place of wives and sisters of the czars. The Chudoff monastery, erected in 1365, was the seat of theological instruction and a state prison. Close by, the great campanile of Ivan Veliky, erected in the Lombardo-Byzantine style by Boris Godunoff in 1600, rises to the height of 271 feet (328 feet including the cross), and contains many bells, one of which weighs 1285 cwts. The view of Moscow from this campanile is really wonderful, and its gilded cupola is seen from a great distance. Close by is the well-known Tsar-Kolokol (Czar of the Bells), 60 feet in circumference round the rim, 19 feet high, and weighing 3850 cwts. It was cast in 1735, and broken during the fire of 1737 before being hung. The treasury of the patriarchs (riznitsa) contains not only such articles of value as the *sakkos* of the metropolitan Foty with 70,000 pearls, but also very remarkable monuments of Russian archæology. The library has 500 Greek and 1000 very rare Russian MSS.. including a Gospel of the 8th century."

"The Palace of the Kremlin", says another writer—Arthur Symons, "is the most sumptuous, the most spacious of royal palaces; and its treasury is one vast, visible symbol of all that is barbaric and conquering in the power of Russia. Thrones and dominions, principalities and powers, all the nations of the earth are seen bringing tribute, and their tribute is heaped there like the spoils of a victorious army. Here are crowns, globes, sceptres, constellated with jewels, which flash fire from one to another as the light outlines their fantastic and elaborate patterns: the crown of Siberia, the crown of Kazan, the crown of Astrakhan. Here is the carved ivory throne of the last Emperor of Constantinople; the throne of Boris Godounoff, the gift of a Shah of Persia, in which every inch of framework is covered with slabs of solid gold, and the gold is thickly inlaid with turquoises and garnets, pearls and rubies; the throne of Ivan the Terrible, the gift of another Shah of Persia, incrusted with nine thousand precious stones, bordered with turquoises, framed on front and sides with worked silver, on which elephants walk and hares run, in the midst of silver meadows and forests, wrought so delicately that they seem to be embroidered. It is this East which one sees heaped here, in this orgy of jewels and gold, heaped like toys of which children do not know the value. It is the East in tribute, becoming the master of those who have come near enough to take its treasures;

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and one sees Russia taking them barbarously, greedy of colored baubles, insatiable, gorging itself with pomp and brilliance, which the wiser Persians had known how to subordinate, composing them into harmonies of their own. And, in the very heart of this royal palace, after you have passed through its vast azure and gold spaces, in which the pomp of today can be so effective, you find also that cruelty, insanity, distortion which flaunt themselves in the church of Vassily Blajenny. In the Terem, the seventeenth-century Belvedere, with its five stories built one out of another, the roofs are low, the ceilings vaulted and squared into odd angles; walls and ceilings are painted in red, blue, green, and gold, and a network of broad lines, twisted into all kinds of arabesques, coils about doors and walls and corners, and swarms across the ceilings; not an inch of surface is left plain, color seems to be embroidered upon color, all is ornament and bright ornament, like the web of an Eastern carpet; the barred windows are of painted glass, and the sunlight sets their colors moving on the floor like living patterns. Little low room opens out of little low room, the red out of the blue, and the green out of the red; here, under an obscure ceiling of painted saints, the patriarchs have assembled; here generations of emperors have slept. To be in one of these hot and many-colored rooms is like being shut into the heart of a great tulip. Only fantastic and barbarous thoughts could reign here; life lived here could but be unreal, as if all the cobwebs of one's brain had externalised themselves, arching overhead and draping the four walls with a tissue of such stuff as dreams are made of. And it could easily seem as if unhuman faces grinned from among the iron trellis of doors, as if ropes and chains twisted themselves about doorways and ceilings, as if the floor crawled with strange scales, and the windows broke into living flames, and every wall burned inwards. The brain, driven in upon itself from such sombre bewilderments imprisoning it, could but find itself at home in some kind of tyrannical folly, perhaps in actual madness."

—All this by way of suggesting something of the general atmosphere surrounding the Kremlin, and not at all in explanation of Glazounow's music; the latter having to do, obviously, not so much with the fantastic place itself as with certain things which take place therein—as shown in the titles of the several movements, named on the program-page.

The score is unaccompanied, unfortunately, with anything whatever in the way of a "program" or other key—in the absence of which it would be folly, of course, for another to undertake an explanation of the precise meaning of the music; wherefore only a general description is all that is either possible or desirable, the interpretation being left of necessity to the understanding or imagination of the listener.

Part I—"Popular Feast"—follows no classic model, being describable best as a structurally rhapsodical composition consisting of a free and highly picturesque treatment of certain materials

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which will be recognized readily enough as the movement unfolds; a series of musical "tableaux", so to speak, collectively illustrative of the situation named in the title. First—an *Allegro* movement (in C major and 6–8 time) running on the subject introduced by the violoncellos and violas, over a prolonged droning of the double-basses and other deep-voiced instruments, and proceeding to a climax; after which follows a short episode (*Moderato pesante* and 2–4 time) founded on the sharp-cornered, rustic-hued tune stated by the strings and wood-winds. When this has come to an expressive conclusion the solo clarinet begins a simple melody of folk-song flavor (in A major, *Allegretto moderato* and 9–8 time) which continues prominent in one shape or another throughout the remainder of the piece. Presently the movement changes again —to C minor, *Moderato energico* and 2–4 time—as the first violins and the violoncellos introduce a new theme of jaunty temper, whose spinning-out leads to the re-appearance of the opening subject and the clarinet's folk-theme. The movement now becomes more animated, mounting presently to a climax—following which a general quieting-down leads to some brief reminiscences of the opening section, and thence to a tranquil *pianissimo* conclusion.

Part II—"In the Monastery"—is a "temple scene", obviously; a slowly-moving composition in the Dorian mode (the old church "scale" corresponding to our modern D minor scale—without the C sharp) and made up of a free treatment of sundry ecclesiastical-hued tunes. The movement opens with a solemn chanting of the deeper strings, leading to a monody for the clarinets and bassoons which remains the principal thematic element of the piece. Follows a contrasting movement (*poco più mosso*) running on the quaint strain sung by the clarinets (supported by the second violins and the harp) over a prolonged drone-bass, and to which picturesque color is imparted by the tamtam (doubtless representing a temple gong) and other percussion instruments. Presently the clarinet and bassoon "monody" is resumed, to lead to a return of the contrasting movement just described; following which some concluding strains of the "monody" carry the piece to a solemn close.

Part III—"Entrance and Greeting of the Prince"—opens with a longish introductory passage developed from the resolute subject played by the bassoons and horns, this leading to the main body of the movement—in E flat major, *Maestoso e pesante* and 3–2 time—and the statement of the energetic principal theme by all the strings, horns and most of the wood-winds in unison (and octaves). Presently appears a contrasting movement (beginning in B major, *Moderato tranquillo*) running on the more sustained subject introduced by the wood-winds and taken up forthwith by the strings—this being followed by some brief recollections of the materials of the introductory passage, which lead to a grandiose climax on the energetic principal theme.

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NINETEENTH PROGRAM

FRIDAY AFTERNOON, FEBRUARY 14—2:15

SATURDAY EVENING, FEBRUARY 15—8:15

WAGNER ANNIVERSARY

"*DER FLIEGENDE HOLLÄNDER*"—
OVERTURE.

"*TANNHÄUSER*"—
BACCHANALE.

"*LOHENGRIN*"—
VORSPIEL.

"*DAS RHEINGOLD*"—
ENTRANCE OF THE GODS INTO WALHALLA.

INTERMISSION

"*DIE WALKÜRE*"—
RIDE OF THE WALKYRIES.

"*SIEGFRIED*"—
"WALDWEBEN."

"*DIE GÖTTERDÄMMERUNG*"—
SIEGFRIED'S DEATH-MUSIC.

"*DIE MEISTERSINGER VON NÜRNBERG*"—
WALTHER'S PRIZE-SONG.

"*TRISTAN UND ISOLDE*"—
PRELUDE AND "ISOLDE'S LOVE-DEATH."

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Richard Wagner.

Born May 22, 1813, at Leipsic.
Died February 13, 1883, at Venice.

Overture to "Der Fliegende Holländer."

In 1839, having relinquished the conductorship of the opera at Riga, Wagner took passage in a sailing vessel for London—by way of the Baltic Sea, *en route* for Paris. The voyage was marked by violent storms and prolonged thereby to nearly four weeks. During this time he read the legend of "The Flying Dutchman," and thereupon conceived the idea of using it as the plot for an opera. The libretto was written at Paris and the music at Meudon, whither Wagner had gone at the beginning of 1841. The opera was ready for performance in 1842, and Wagner entertained hopes of getting it produced at the Grand Opera in Paris—to which establishment he had sold the libretto already. Instead of accepting this work, however, the management brought out a French opera based on Wagner's theme and entitled "Le Vaisseau Fantôme," the text by Paul Fouché and the music by one Dietsch. Whence it came to pass that "The Flying Dutchman" finally received its first presentation at Dresden on January 2, 1843. The intensely realistic character of the music made an immediate impression; no one had produced before any such tone-picture of the sea in its fury, and Liszt even went so far as to say that since Byron no poet had "conceived such a pale phantom in gloomy light" as Wagner had made of his Vanderdecken.

The well-known legend of "The Flying Dutchman" ("The Wandering Jew of the Sea") is a very old one, being traceable backward as far as to the beginning of the sixteenth century.

"Captain Vanderdecken tries to double the Cape of Good Hope in the teeth of a gale, and swears to carry out his purpose if he should have to sail till doomsday. The devil, taking him at his word, condemns him to sail about forever, far from wife and home. The *dénouement* of the story, as adopted by Wagner, is the invention of the German poet, Heinrich Heine, and is told in 'The Memoirs of Herr von Schnabelowski.' The devil's unbelief in the virtue

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of woman leads him to promise to the Flying Dutchman release from the curse if he can find a woman 'faithful unto death.' This woman is discovered in Senta (according to Wagner), who knows the story of the wanderer of the sea and has fallen in love with a picture of him. Vanderdecken, overhearing an interview between Senta and Erik, her discarded lover, doubts her and is about to set sail again, when she throws herself into the sea, thus proving herself faithful unto death. The ship sinks and the Flying Dutchman, reunited in death with Senta, is redeemed."

The overture is a powerful tone-picture developed from certain themes or motives which have to do with the principal characters and situations of the opera. The movement opens with a sinister passage in the horns and bassoons, suggestive of the curse which rests on Captain Vanderdecken and accompanied by a realistic description of a furious storm at sea—whose tumult is interrupted by tranquil strains which have reference to the salvation of the hapless mariner through Senta's self-sacrificing love. Then another tumultuous passage depicts the tossing about of the Dutchman's ship by the raging waters, this being followed by the sturdy "chantey" of his sailors. The storm breaks out again with increased fury, and Vanderdecken's ship is shattered on the rocks—the overture coming to an end with a triumphant return of Senta's theme blended with that of Vanderdecken, typifying the latter's redemption.

Bacchanale from "Tannhäuser."

The source of this remarkable composition—which, it will be remembered, was not included in the original score of "Tannhäuser"—is well known, probably, to the majority of present hearers. For those who may be unfamiliar with its history, however, it may be stated that it was written for the notable Paris performance of 1861—which resulted in what has been called the most stupendous *fiasco* of the age. When the Bacchanale is introduced into the opera it follows immediately the Venusberg music in the overture, from which the return of the Pilgrims' chorus is then omitted. It was written as a substitute for the traditional ballet of the Paris opera, and to pacify the famous Jockey Club—whose members, it was feared, would resent the omission from the performance of this time-honored feature. However—as the ballet was customarily a feature of second acts, and as the utmost that Wagner would concede was the interpolation of this Bacchanale at the opening of the first act—the change seems to have been unavailing, as the dreaded demonstration took place.

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Vorspiel to "Lohengrin."

"Lohengrin," the last of his dramatic compositions to which Wagner gave the title "opera," is related closely to his final music-drama—"Parsifal"; in fact, Parsifal was Lohengrin's father. From Paris (in April, 1850) Wagner wrote to Liszt, who was then located at Weimar, entreating him to perform "Lohengrin"; and as a result the work was brought out there on the 28th of the following August—the anniversary of Goethe's birthday. Wagner did not hear this performance, however, as he was living in Switzerland at that time—a political exile. The Vorspiel is one of the master's most beautiful and original compositions, consisting of an almost continuous development of the "Grail" motive from the opera, the which at first glimmers forth in the extreme high register of the violins and gradually increases in volume through a steady *crescendo* to a mighty full-orchestra climax—then dying away as mysteriously as it came. In a way the movement seems to epitomize the dramatic action of the opera—the coming of Lohengrin and his subsequent departure. Liszt regarded it as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life." But Wagner himself has provided the following key to its poetic meaning:—

"To the enraptured look of the highest celestial longing for love, the clearest blue atmosphere of Heaven at first seems to condense itself into a wonderful, scarcely perceptible, but magically pleasing vision; with gradually increasing precision the wonder-working angelic host is delineated in infinitely delicate lines as, conveying the holy vessel (the Grail) in its midst, it insensibly descends from the blazing heights of Heaven. As the vision grows more and more distinct, as it hovers over the surface of the earth, a narcotic, fragrant odor issues from its midst; entrancing vapors well up from it like golden clouds, and overpower the sense of the astonished gazer, who, from the lowest depths of his palpitating heart, feels himself wonderfully urged to holy emotions. Now throbs the heart with the pain of ecstasy, now with the heavenly joy which agitates the breast of the beholder; with irresistible might all the repressed germs of love rise up in it, stimulated to a wondrous growth by the vivifying magic of the vision; however much it can expand, it will break at last with vehement longing, impelled to self-sacrifice and toward an ultimate dissolution, such as human hearts never yet have felt. And yet this feeling revels again in the supremest bliss as, imparting comfort the nearer it approaches, the divine vision reveals itself to our entranced senses, and when at last the holy vessel shows itself in the marvel of undraped reality, and clearly revealed to him to whom it is vouchsafed to behold it, as the Holy Grail, which from out of its divine contents spreads broadcast the sunbeams of highest love, like the lights of a heavenly fire that stirs all hearts with the heat of the flame of its everlasting glow, the beholder's brain reels—he falls down in a state of adoring annihilation. Yet upon him who is thus lost in love's rapture the Grail pours down its blessing, with which it designates him as its chosen knight; the blazing flames subside into an ever-decreasing brightness which now, like a gasp of breath of the most unspeakable joy and emotion, spreads itself over the surface of the earth, and fills the breast of him who adores with a blessedness of which he had no foreboding. With chaste re-

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joicing, and smilingly looking down, the angelic host mounts again to Heaven's heights; the source of love, which had dried up upon the earth, has been brought by them to the world again—the Grail they have left in the custody of pure-minded men, in whose hands its contents overflow as a source of blessing, and the angelic host vanishes in the glorious light of Heaven's blue sky, as, before, it thence came down."

SELECTIONS FROM "DER RING DES NIBELUNGEN."

It will be remembered that "Der Ring des Nibelungen" is the collective title of Wagner's four great music-dramas "Das Rheingold," "Die Walküre," "Siegfried" and "Die Götterdämmerung." Properly speaking the cycle consists of a trilogy, to which "Das Rheingold" forms the prolog—having been styled by the composer "Vorabend" (literally "the evening before"). All are familiar, no doubt, with the dramatic scheme of this colossal work—the curse attaching to the possession of the power-giving Ring, fashioned by the Nibelung Alberich from the Rhine-Gold which he has wrested from the Rhine-Maidens, and of which he in turn is dispossessed by Wotan; a curse which in the end encompasses the downfall of the gods, and is lifted only when the Ring is restored by Brünnhilde to the Rhine-Maidens from whom it was stolen.

Entrance of the Gods into Walhalla, from "Das Rheingold."

The story of "Das Rheingold" hinges upon the discovery and theft of the fateful treasure by Alberich and its later acquirement by Wotan, who gives it to the giants Fafner and Fasolt in payment for the castle Walhalla, which they have reared for the gods. Forthwith the two brothers fall into a deadly struggle for the possession of the Ring and Fasolt is slain, Fafner then gathering up the treasure and departing without manifesting the slightest concern over the hideous deed which he has just committed. The gods are horror-stricken and Walhalla becomes obscured amid gathering clouds, to dispel which Donner (the storm-god) conjures up a thunderstorm, whose subsidence—revealing a gleaming rainbow—marks the beginning of the selection now played. Wotan calls

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upon Fricka to join him, and, accompanied by Froh, Freia, Donner and Loge, they pass over the magic arch on their way to the palace. As they are about to set forth the sound of the Rhine-Maidens' lament for their stolen treasure floats upward from the river; but at the command of Wotan Loge reproves them, and with a burst of mocking laughter the gods proceed on their way.

In the present performance all the voice parts, save that of Wotan, are carried in the orchestra—the lament of the Rhine-Maidens coming in the muted trumpets, accompanied by the harp.

Ride of the Walkyries, from "Die Walküre."

The traditions of Norse mythology are preserved in two collections called the Eddas. The more ancient of these is in verse, and dates back to the middle of the eleventh century; the other (or modern Edda) is in prose, dating from the middle of the seventeenth century. From these records we learn that the Walkyries (whose name signifies "choosers of the slain") were messengers of Wotan, by whom they were despatched to all scenes of battle, there to watch over those selected for victory, and to bring back with them the spirits of slain warriors whom the god desired to have conducted to Walhalla. They departed upon their mission mounted upon horses and accoutered with helmet, shield and spear; and as they coursed through space their armor diffused a mysterious shimmering radiance which lit up the northern heavens—a phenomenon which became known to mankind as the "Northern Lights." Allusion to this tradition is made by Grey in his ode "The Fatal Sisters." At the funeral of Baldur the Good—the god of peace, who was slain treacherously at the instigation of the troublesome Loki—the Walkyries followed Wotan and Frika in the procession which escorted the body of their son to his ship. Baldur's death is elegized by Longfellow in his poem "Tegner's Drapa."

The "Ride of the Walkyries" is one of Wagner's most brilliant compositions, and also one of the most difficult selections in all orchestral literature. It is related that when "Die Walküre" was first put in rehearsal the violinists could not play the notes in the score, and that it was not until a system of bowing and a division of the figures had been studied out that this music was brought within a possibility of performance. In the music-drama the nine Walkyries demanded by Wagner's stage directions race by with the bodies of slain warriors slung across their saddle-bows. Scurrying clouds obscure them from sight; streaks of lightning flash across the sky. The wild Amazons draw nearer and nearer until finally they burst into full view, uttering weird shouts and shrill battle-calls.

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"Waldweben," from "Siegfried."

Siegfried, the fearless hero, has been brought by his foster-father—the Nibelung dwarf Mime—to the cave of the giant Fafner, who in the shape of a dragon keeps guard over the Nibelung treasure. Oblivious of all danger Siegfried falls a-musing amid the enchanting forest-sounds. He slays the monster and, touching his lips with the blood that stains his fingers, finds that he is able to comprehend the song of the birds—who tell him of Mime's treachery, of the treasure, and of the beautiful Walkyrie Brünnhilde who lies a-slumbering in the midst of the circle of magic fire with which her father Wotan surrounded her.

This "Waldweben" (Forest-Weaving, or Voices of the Forest) was arranged from fragments from this scene in the second act of "Siegfried" by Wagner himself, who modified the original scoring somewhat for this concert selection.

Siegfried's Death-Music, from "Die Götterdämmerung."

Siegfried—having penetrated the wall of magic fire encircling her, has revived Brünnhilde from the enchanted slumber into which she was cast by Wotan and has claimed her for his wife. Leaving her the curse-laden Ring he wanders forth along the Rhine in search of further conquests, coming finally to the castle of the Gibichungs—Gunther and Gutrune, and their half-brother Hagen, the son of Alberich. The latter, plotting to gain possession of the Ring, which he knows has been left with Brünnhilde, administers a magic draft to Siegfried which makes him forget Brünnhilde and become enamored of Gutrune. Siegfried swears allegiance to Gunther and undertakes to put Brünnhilde in his power. This he does, after first repossessing himself of the Ring; but Brünnhilde repels Gunther and insists that Siegfried is her husband. Hagen now schemes to kill Siegfried in order to obtain the Ring, and Gunther—knowing nothing of the real relations of Siegfried and Brünnhilde nor of Hagen's treachery, is easily drawn into the plot. While on a hunting expedition Hagen slays Siegfried, who, just before dying, regains his memory and speaks Brünnhilde's name.

At this point the "Death-Music" begins, the remainder of the impressive scene being outlined in Wagner's stage directions:—"Night has come. The men, in obedience to Gunther's silent command, raise up the body on the shield and slowly escort it in solemn procession over the rocky height. Gunther follows immedi-

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ately behind the corpse. The moon breaks forth through the clouds and lights up the mourning procession on the hill-top. Then a mist rises up from the Rhine and gradually fills the stage up to the proscenium. When the mist parts the scene has changed."

Walther's Prize-Song, from "Die Meistersinger von Nürnberg."

"Die Meistersinger von Nürnberg," it will be recalled, is a comedy based on the manners and customs of the middle-class people of Germany of four hundred years ago—worthy old burghers who, by their well-meant but misguided efforts to perpetuate the spirit of minstrelsy developed by the minnesingers of the chivalrous period, contrived, with comical bigotry and conservatism, only to impede all progress of the art of music and to stifle all poetic impulse. It was Wagner's satire on those of his own day who, failing to catch the spirit of advancement, likewise hindered artistic development by their stolid adherence to tradition. In the last act genius is permitted to triumph over pedagogy through Walther's singing of this beautiful number—inspired by a dream.

A singing-contest, with the hand of the fair Eva as the prize, is held on the banks of the river Pegnitz—whither the populace assembles. The various guilds of the town march up—first, the shoemakers (to the motive of Saint Crispin, the shoemakers' patron) who, after taking their places, mock at the tailors and bakers as they come up—each heralded by their respective fanfâres of trumpets. The girls from Fürth, arriving in a boat, are met by the Mastersingers' apprentices, who dance them away; and finally the Mastersingers, profoundly conscious of their own importance, advance with much stateliness to their pompous theme (the well-known motive which forms the beginning of the introduction to the opera). Then all present join in a greeting to Hans Sachs.

The contest begins—Beckmesser leading off and making a speedy and ignominious failure. Then Walther sings his "Story of the Dream"—otherwise known as the "Prize-Song":—

Morning was gleaming with roseate light,
The air was filled
With scent distilled
Where, beauty-beaming
Past all dreaming,
A garden did invite.
Wherein, beneath a wondrous tree,
With fruit superbly laden,
In blissful love-dream I could see
The rare and tender maiden
Whose charms, beyond all price,
Entranced my heart—
Eva, in Paradise!

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Evening was darkling and night closed around;
By rugged way
My feet did stray
Toward a mountain,
Where a fountain
Enslaved me with its sound;
And there, beneath a laurel tree,
With starlight glinting under,
In waking vision greeted me
A sweet and solemn wonder;
She tossed on me the fountain's dews,
That woman fair—
Parnassus' glorious Muse!

Thrice happy day,
To which my poet's trance gave place!
That Paradise of which I dreamed
In radiance new before my face
Glorified lay.
To point the path the laughing brooklet streamed
She stood beside me
Who shall my bride be,
The fairest sight earth e'er gave;
My Muse to whom I bow,
So angel-sweet and grave.
I woo her boldly now,
Before the world remaining,
By might of music gaining
Parnassus and Paradise!

—*English Translation by* H. AND F. CORDER.

This glorious rhapsody brings Walther both applause and happiness, Eva herself crowning him the winner of the contest. The worthy Sachs advances to congratulate the victor, and amid a joyous uproar the opera comes to an end.

As now performed this selection is an arrangement (made recently by Mr. Stock) in which the solo part of the original is carried by all the first violins, the accompaniment being amplified here and there by way of enhancing the general orchestral effect.

Prelude and "Isolde's Love-Death," from "Tristan und Isolde."

"Tristan und Isolde"—one of Wagner's most impassioned effusions, and for which, as was his custom, he wrote both the text and the music—was produced at Munich on June 10, 1865, under the direction of Hans von Bülow. It was completed in 1859 and once accepted by the Court Opera at Vienna—to be given up as impracticable of performance, after nearly fifty rehearsals. Thus it was not until 1865 that the work finally was produced—at the order of King Ludwig II, of Bavaria.

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The story of this music-drama (and of the events which lead up to its commencement), told very briefly, runs something as follows:—

Isolde, Princess of Ireland, was the fiancée of an Irish knight—one Sir Morold, who was slain in combat by Tristan—a nephew of King Mark of Cornwall. Tristan also was hurt sorely in this conflict, and suffers from a wound which will not heal. In his extremity he bethinks him of Isolde's knowledge of certain healing herbs and forthwith presents himself under the assumed name of Tantris, beseeching her to cure him of his ills. This she does, and discovers incidentally that he is the slayer of her betrothed—becoming highly enraged thereat. Tristan goes away cured—only to return shortly in proper person, to demand Isolde's hand in marriage for his uncle, King Mark. Isolde's parents consent to this alliance and the princess has perforce to depart for the land of her future husband, escorted by Tristan. [It is at this point that Wagner's music-drama begins.]

Now, Isolde, believing that she has been insulted by Tristan in this matter, resolves to kill him with a death-potion; but by mistake she administers a powerful love-philtre given her by her mother and of which she (courting death, in an outburst of offended pride) also partakes—whereby they both fall the victims to an ungovernable passion which leads finally to their mutual destruction. The outraged king suspects and lays a trap for the lovers, and Tristan is wounded again—this time fatally. He goes back to his own land (Brittany), telling Isolde that she may follow him thither if she will—the which she promises to do. In the domain of his ancestors, and dying of his grievous wound, Tristan thinks only of his adored one. The ship bearing Isolde draws near, and Tristan, in ever-increasing excitement, endeavors to rise and welcome her as she springs to shore. But he has over-rated his power, and in this moment of supreme happiness totters, dying, into Isolde's arms. She, kneeling beside her dead lover, implores him to waken again, but finally perceiving that he has gone from her forever, herself sinks dying over the lifeless body of him she has loved so fondly.

The first of the selections now presented is a sumptuously picturesque composition having much the same general form as the prelude to "Lohengrin"—working up through a long *crescendo* to a *fortissimo* climax, and then subsiding quickly to *pianissimo*. The following is Wagner's explanatory outline of this movement, which consists of an elaborate polyphonic development of several of the more important motives of the music-drama:—

"A primitive, old love-poem, which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of *Tristan and Isolde*. Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord. Jealous of this infringement of her rights, the Goddess of Love takes her revenge. As the result of a happy mistake, she allows the couple to taste of the love-potion which, in accordance with the custom of the times, and by way of precaution, the mother had prepared for the husband who should marry her daughter from political motives, and which, by the burning desire which suddenly inflames them after tasting it, opens their eyes to the truth, and leads to the avowal that for the future they belong only to each other. Henceforth there is no end to the longings, the demands, the joys and woes of love. The world, power, fame, splendor, honor, knighthood, fidelity, friendship, all are dissipated like an empty dream. One thing only remains; longing, longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awaken-

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ing, their only deliverance. . . . Powerless, the heart sinks back to languish in longing, in longing without attaining; for each attainment only begets new longing, until in the last stage of weariness the foreboding of the highest joy of dying, of no longer existing, of the last escape into that wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it Death? Or is it the hidden wonder-world, from out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave, as the legend tells us?"

It has been said that Franz Liszt gave the name "Isolde's Love-Death" to the closing scene, which by a simple harmonic device is (in the present concert-version) attached to the end of the prelude.

In a transport of love and grief Isolde sings her death-song:—

Mild and softly he is smiling; how his eye-lids sweetly open!
See, oh comrades!
See you not how he beameth ever brighter, steeped in star-light, borne above?
See you not how his heart with lion zest, calmly happy, beats in his breast?
From his lips in heav'nly rest sweetest breath he softly sends.
Harken, friends!
Hear and feel ye not?
Is it I alone am hearing strains so tender and endearing?
Passion-swelling, all things telling, gently bounding, from him sounding, in me pushes, upward rushes trumpet tone that round me gushes?
Brighter growing, o'er me flowing, are these breezes' airy pillows?
Are they balmy beauteous billows?
How they rise and gleam and glisten!
Shall I breathe them?
Shall I listen?
Shall I sip them, dive within them, to my panting breathing win them?
In the breezes around, in the harmony sound, in the world's driving whirlwind be drown'd, and sinking, be drinking in a kiss, highest bliss!

—*English Translation by* H. AND F. CORDER.

Both of the excerpts given at these concerts were played in public long before the production of the music-drama. The prelude was performed for the first time at Prague in March, 1859, Hans von Bülow conducting; the following January Wagner played it in Paris. It was given for the first time in this country on February 10, 1866, at New York, under Mr. Thomas' direction. The prelude and finale—as now played, were given by Mr. Thomas at Boston on December 6, 1871—this being likewise the first performance in America.

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TWENTIETH PROGRAM

FRIDAY AFTERNOON, FEBRUARY 21—2:15

SATURDAY EVENING, FEBRUARY 22—8:15

Soloist: MISS MAUD POWELL

OVERTURE—"Polonia," . . . . . WAGNER

CONCERTO FOR VIOLIN, D Major, Opus 77, . BRAHMS

ALLEGRO NON TROPPO.
ADAGIO.
ALLEGRO GIOCOSO, MA NON TROPPO VIVACE.

INTERMISSION

SYMPHONY No. 6—"Pathétique,"
B Minor, Opus 74, ... TSCHAIKOWSKY

ADAGIO—ALLEGRO—ANDANTE—ALLEGRO VIVO.
ALLEGRO CON GRAZIA.
ALLEGRO MOLTO VIVACE.
ADAGIO LAMENTOSO.

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Overture—
"Polonia."

Richard Wagner.
Born May 22, 1813, at Leipsic.
Died Feb. 13, 1883, at Venice.

When a young man Wagner expended considerable time over the writing of overtures, composing no fewer than eight such works during the years 1830-'40. Of these, however, only one has found a permanent place in the literature of the concert-hall—the well-known "Faust-Ouverture", which was composed at Paris in 1839. Quite recently four others of these youthful effusions have been published *for the first time* by Breitkopf & Härtel—an overture to Ernst Raupach's tragedy "King Enzio" (composed in 1832), "Polonia" (1832), "Christopher Columbus" (1835) and "Rule Britannia" (1836). A notice issued by the publishers concerning these compositions supplies the following information about the one we are now to hear, the which owes its existence to the Polish revolution of 1831 and Wagner's sympathy for the people of that unhappy country. After the fall of Warsaw throngs of Polish refugees swarmed across the German frontier—many of them proceeding to Leipsic, where they met with a cordial reception. "And so it continued throughout the greater part of the month of January", says Glasenapp in his "Richard Wagner's Life and Works." "In February only straggling refugees passed through the city, but the arrival of a column of officers and several thousand privates, in companies of five hundred men, was still expected—over whose movements the artillery general Bem, of Ostrolenka renown, and the authorities were holding consultation. Out of these days of

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agitation, which flowed onward in swelling surges through the following month before it quieted fully ('In Leipsic all glows and burns and flames for the Poles' we read in the foreign correspondence of March, 1832), sprung the first suggestion for Wagner's "Polonia" overture—not actually composed until later." In 1840 a charity-fête for the benefit of the Polish fugitives was gotten up in Paris by the Princess Czartoryska, taking place at the Théâtre de la Renaissance on March 3. Wagner was living in Paris at the time (it was there and then, it will be recalled, that he composed his "Faust-Ouverture" in the midst of extreme destitution), and forthwith he submitted this "Polonia" overture to the orchestra-leader Duvinage as being of peculiar fitness for performance at this affair. But nothing seems to have been done about it, and it was not until more than forty years later that Wagner heard of his manuscript again—through the eminent Paris conductor Pasdeloup. It appears that, some twenty years after it had been left with him, Duvinage loaned the score to Henri Litolff. From him it passed into the possession of a certain Mr. Arban, who caused the parts to be copied for a performance at the "Casino Concerts". Falling into obscurity once more the overture remained unknown and unheard of until it happened (in 1879) to come into the hands of the Paris publisher Choudens together with a lot of other manuscripts which he received from the publisher and impresario Léon Escudier. Choudens brought the work to the attention of Pasdeloup, from whom it finally (in 1881) found its way back to the composer through a mutual friend—Charles Truinet, custodian of the archives of the Paris Opéra.

The movement opens (in C minor, *Adagio sostenuto*) with a longish introduction which leads, through a succession of *crescendos*, to a powerful climax and the commencement of the body proper of the overture. After a "general pause" the spirited principal theme is given out—in C major, *Allegro molto vivace* and 4-4 time—by the full orchestra, the melody proper in the violins (and other instruments). The more sustained second theme follows presently in the strings, leading to the customary free-fantasia—after which comes another "general pause" and the re-statement of the spirited principal theme as the beginning of the recapitulation. The more sustained second theme follows in due course, leading this time to a mazurka-like movement into which the principal theme works its way shortly—this debouching finally into a brilliant conclusion-passage.

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Concerto for Violin, D Major, Opus 77.

Johannes Brahms.
Born May 7, 1833, at Hamburg.
Died April 3, 1897, at Vienna.

This concerto—one of the most difficult of all modern virtuoso pieces for the violin, was composed during the latter part of the year 1878. It was written for and dedicated to the late Joseph Joachim, and was first performed by him at a concert given at the Gewandhaus (Leipsic) on the evening of New Year's Day, 1879.

The first movement—in D major, *Allegro non troppo* and 3–4 time—has no introduction, the principal theme being given out at once by the violas, violoncellos, horns and bassoons, in octaves. This theme and its subsidiary materials (of which latter the marked subject given out in D minor by the strings plays an important part in the evolution of the movement) are worked out at considerable length, finally leading to the entrance of the solo instrument. After a long cadenza the latter takes up the principal theme, and later on gives out the second—in A major. The development passes through the successive sections of the sonata-form—free-fantasia, recapitulation and coda, the last-named commencing with a brilliant *tutti* and halting at the end of the thirteenth measure for the conventional unaccompanied cadenza for the solo instrument (the composition of which, by the way, the author is said to have left to Dr. Joachim).

The second movement—in F major, *Adagio* (originally *Poco larghetto*) and 2–4 time—is a composition of the romanza type. The form is quite simple—consisting of a first theme, a second, the resumption of the first, and a short coda. The principal theme is given out by the oboe (to an accompaniment from the other wood-winds) to be taken up afterward by the solo violin, which subsequently introduces the second theme also—of a more ardent nature, and in F sharp minor.

The finale—*Allegro giocoso, ma non troppo vivace* (the latter qualification having been added by the composer after the earlier performances of the work)—is in D major and 2–4 time. The form is that of a rondo, and the themes are three in number—all announced by the solo instrument. The first one is given out to an accompaniment from the strings, a vigorous *tutti* leading to the introduction of the second—a rushing octave passage in A major, with the strings accompanying *tremolo*. The development of this subject is followed by a resumption of the first theme, and this in turn by the new third theme—in G major and 3–4 time. The second theme is then re-introduced, leading to a rousing *tutti* (based on the opening theme) and thence to the coda.

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Symphony No. 6—"Pathétique," B Minor, Opus 74.

Peter Iljitsch Tschaikowsky.
Born May 7, 1840, at Wotkinsk.
Died Nov. 6, 1893, at St. Petersburg.

The "Pathetic" symphony—dedicated to Tschaikowsky's favorite nephew, M. W. Davidow—was first performed at St. Petersburg on October 16, 1893, under the direction of the composer; three weeks later the musical world was startled by the news of his sudden death. Mrs. Newmarch's biography of Tschaikowsky supplies the following information regarding this elaborate selection:—

"The *Sixth Symphony*, to which, after its first performance, Tchaikovsky gave the title of 'The Pathetic,' was sketched out early in 1893, and finished a few months later, on his return from his last tour abroad. It bears the date of 31st August, 1893. The work is so well known, and has been so frequently analyzed, that it is superfluous to go into further details about it here. But a few words may be said as to the circumstances under which it was written and the feelings that inspired it. Each of Tchaikovsky's symphonies has a definite colouring which shows the prevailing influence under which it was written. The Second shows us the composer still strongly dominated by national tendencies. The Third is tinctured throughout by his increasing eclecticism in general, and in particular by his newly awakened enthusiasm for Schumann. The Fourth is remarkable for its brighter qualities, and especially for its unwonted display of humour. The Fifth has touches of religious feeling which are absent from all the rest. In the Sixth, Tchaikovsky seems to have concentrated the brooding melancholy which is the most characteristic and recurrent of all his emotional phases. Throughout the whole of his music we are never far away from this shadow. Sometimes this mood seems real enough; sometimes it strikes us as merely artificial and rhetorical. But melancholy in some form constitutes the peculiar quality of his genius, and nowhere does it brood more heavily or with more tragic intensity than in the last movement of this symphony.

"There is no doubt that one of the reasons of the extraordinary popularity of this work lies in the fact that it has been invested with an autobiographical interest for which there is no real warranty. It is said that in some vague and mysterious way it foreshadowed the composer's approaching end. Perhaps it is also with the idea of supporting this theory that sensationalists have discovered that Tchaikovsky shortly afterwards committed suicide. The idea is

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picturesque, but neither in Russia nor abroad have I discovered any substantial ground for the report. At the time of writing the *Sixth Symphony*, Tchaikovsky had passed through his dark hour and won his way back to the light. M. Kashkin distinctly explodes 'the pathetic fallacy,' if I may so far distort the meaning of Ruskin's phrase. He shows that the work was not composed under the influence of a morbid pre-occupation with death. Tchaikovsky had some idea of writing out the program of the symphony, but never did so, chiefly because no sooner was it finished than he became absorbed in new plans, of which the remodeling of *The Oprichnik* was one. Had he done so, the world would not have found that the symphony was a kind of legacy to the living from one who was filled with a presentiment of his own approaching end. It seems, then, more reasonable to interpret both the overwhelming energy of the third movement, and the abysmal sorrow of the *Finale*, in the broader light of a national or historical significance, rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster, and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a '*lamentation large et souffrance inconnue*,' and seems to set the seal of finality on all human hopes.* Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky's in which we hear 'the groundwhirl of the perished leaves of hope,' still remains the most profoundly stirring of his works. Less artistically perfect than those glowing summer blossoms of his genius, *Romeo and Juliet* and *Francesca da Rimini*, the *Sixth Symphony*, with its strange combination of the mediocre and the sublime, is profoundly human. Few works have awakened such an immediate echo in the heart of the public. It is interesting to know that he himself had no misgivings about the first three movements of the symphony, but thought it not improbable that, after its first performance in St. Petersburg, he might have to re-write the *Finale*."

The first movement, although marked by many changes of tempo, nevertheless pursues the general scheme of the sonata-form, the customary first and second themes being stated quite distinctly

*It is quite possible that Tschaikowsky may not have intended this symphony as his own death-song, but things have been said which do not agree with Mrs. Newmarch's account of the manner of his death. For instance, Mr. Philip Hale, of Boston, says that a celebrated Russian pianist (whom he does not name)—a pupil of Tschaikowsky's, told him in 1898 that the composer's friends believe that he committed suicide. "The pianist himself," he adds, "had no doubt of it."

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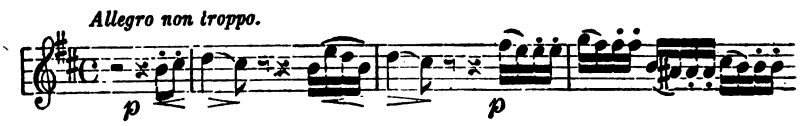
and subjected subsequently to an elaborate development which in turn is succeeded by the orthodox recapitulation and coda. First a short introduction—in B minor, *Adagio* and 4–4 time—founded on the principal theme proper of the movement, the melody being scored for the bassoon over a dramatic accompaniment from the violas (divided) and the deeper strings. With the commencement of the main body of the movement—in B minor, *Allegro non troppo* and 4–4 time—this principal theme is given out as follows by the violas and violoncellos:—

No. 1

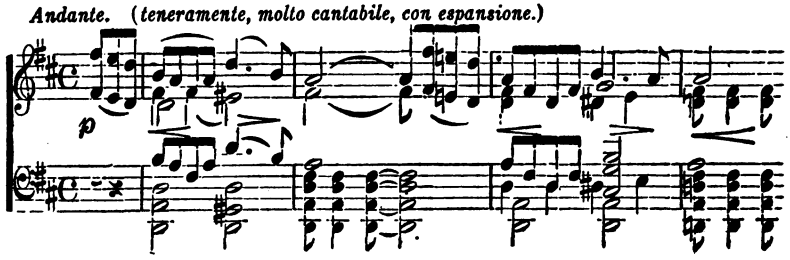
Allegro non troppo.



The flutes and clarinets answer with a similar phrase, and then comes a luxurious development in which the trumpets, trombones and tuba, and finally the drums, come into action. The orchestra now increases gradually to its full strength—proceeding to a powerful climax, which is intensified by an acceleration of the tempo. This subsides rapidly until the violoncellos alone give out an undulating figure, to an accompaniment of sinister harmonies from the trombones and tuba in their lower registers. This leads to the appearance of the second theme proper—in D major, *teneramente, molto cantabile, con espansione*—in the first violins and violoncellos (muted and in octaves), over an accompaniment from the horns and deeper wood-winds:—

No. 2

Andante. (*teneramente, molto cantabile, con espansione.*)



The development of this second theme introduces a new motive—

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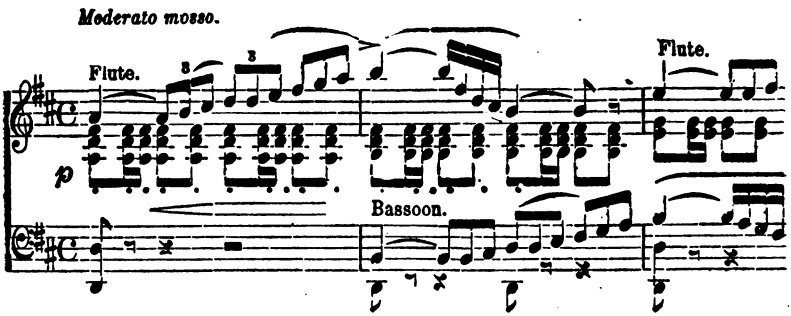
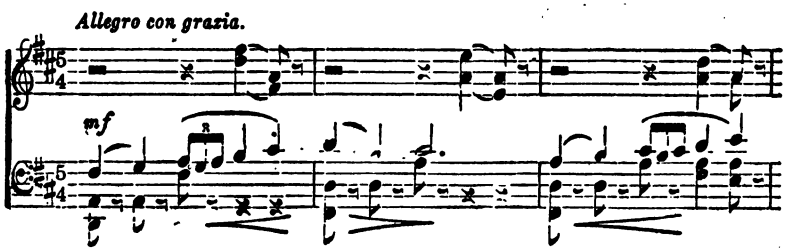
No. 3



which is worked over forthwith at considerable length, leading in turn to a reappearance of the second theme—now broadly scored, with the strings unmuted, and gradually dying away to the softest *pianissimo*. A tremendous development now ensues, drawn partly from the first theme with interjections of the second ("augmented")—the whole leading eventually to the reappearance of the first theme (violins) as the beginning of the recapitulation. This closing section of the movement, which presently brings the second theme to notice again (violins and wood-winds), is practically a continuation of the free-fantasia and leads at length to the coda—beginning with an eight-fold descending scale-progression in the bass.

The second movement—in D major, *Allegro con grazia* and 5–4 time—is a substitute for the conventional scherzo. This 5–4 measure, by the way, although unusual is by no means new. Chopin has a 5–4 movement in his first pianoforte sonata—the Larghetto; and, although somewhat strange to us, this peculiar rhythm is mentioned as being quite common among the northern races. The present example commences as follows—the theme in the violoncellos:—

No. 4



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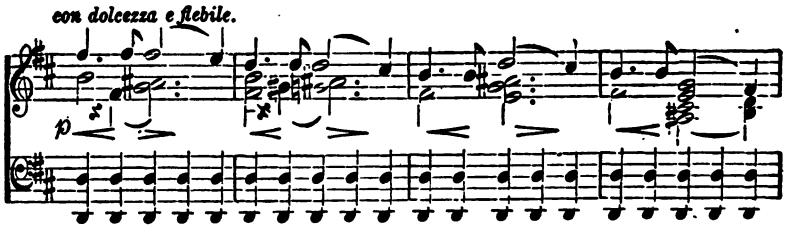
The wood-winds (without the bassoons) take up the theme soon, while the violoncellos continue the completion of their own melody. The strings come into action next with the second part of this melody, and finally the wood-winds play the opening phrase again—to an accompaniment of descending and ascending scale-passages for the strings. The trio presents a new melody for the flute, first violins and violoncellos, over an "organ-point" carried in the basses and bassoons—the drums meanwhile marking the time with five persistent beats to the measure:—

No. 5

con dolcezza e flebile.



Upon the conclusion of the trio the first part is repeated, after which the movement closes with a brief coda in which both themes are represented.

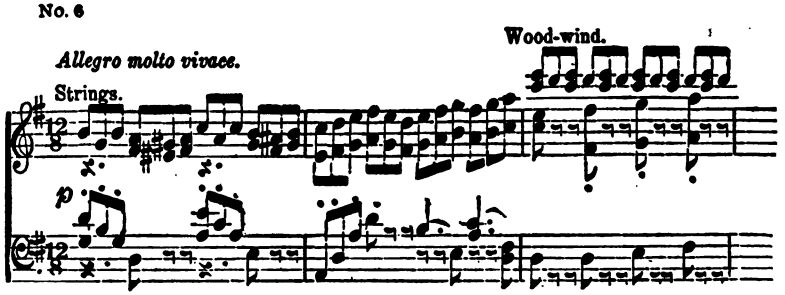
The third movement—in G major, *Allegro molto vivace* and 12-8 (4-4) time—although not the last division of the work, is in reality in the general style of a symphonic finale; a composition in which Tschaikowsky gave full sway to his extroardinary skill in both thematic development and instrumentation. This number opens (without any introduction) with the statement of its principal theme—

No. 6

Allegro molto vivace.

Strings.

Wood-wind.



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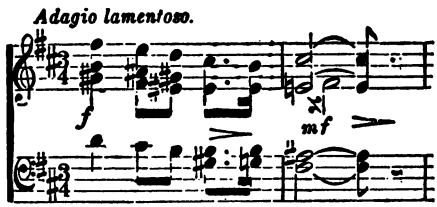
developed forthwith at considerable length by the strings; various wind instruments meanwhile working up gradually the essential motive of the spirited, march-like second theme, which assumes the following appearance when given out formally by the clarinets and horns—over running counterpoint in the deeper strings:—

No. 7

The first theme returns presently, to work up to a powerful climax culminating in a series of furious ascending and descending scale-passages distributed between the strings and wood-winds—the latter leading to a pompous repetition of the march-like second theme, which passes at length into a brilliant free coda.

The last movement—in B minor, *Adagio lamentoso* and 3–4 time—is the slow movement proper of the symphony, and the one undoubtedly from which it derived its title. This remarkable composition may be described briefly as consisting of a passionate development of two themes—the first being heard at the outset in the strings, supported by the wood-winds:—

No. 8



The second theme is the expressive melody given out shortly—in D major, *Andante*—by the first violins and violas, over a simple accompaniment from the deeper strings and wood-winds reinforced by syncopated triplet pulsations in the horns:—

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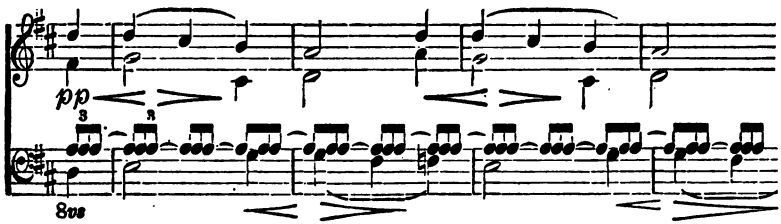
No. 9



The development of these themes proceeds to a tragic climax—emphasized by a knell of the tam-tam; following which the movement subsides quickly to a subdued dramatic conclusion.

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TWENTY-FIRST PROGRAM

FRIDAY AFTERNOON, FEBRUARY 28—2:15

SATURDAY EVENING, FEBRUARY 29—8:15

Soloist: MR. HERBERT WITHERSPOON

OVERTURE to "The Magic Flute," . . . . MOZART

SONGS—

"In questa Tomba Oscura."
"Mit Mädeln sich vertragen." . . . . . BEETHOVEN

SYMPHONY No. 4, D Minor, Opus 120, . SCHUMANN

INTRODUCTION--ALLEGRO.
ROMANZA.
SCHERZO.
FINALE.

INTERMISSION

SERENADE FOR SMALL ORCHESTRA,
F Minor, Opus 3, ... WEINER

ALLEGRETTO, QUASI ANDANTINO.
LEBHAFT, SEHR RHYTHMISCH.
ANDANTINO.
ALLEGRO MOLTO.

SONG—"Madrigale," . . . . . FLORIDIA

AIR DU TAMBOUR-MAJOR, from "Le Caïd," THOMAS

OVERTURE to "Tannhäuser," . . . . . WAGNER

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Overture to "The Magic Flute."

Wolfgang Amadeus Mozart.
Born Jan. 27, 1756, at Salzburg.
Died Dec. 5, 1791, at Vienna.

Mozart's opera "The Magic Flute" (in two acts, the text by Emanuel Schikaneder) dates from the last year of his short life, having been written in 1791 and produced under his own direction at Vienna on September 30 of that year. The plot deals with freemasonry (Mozart having been an ardent mason) and the solemn harmonies for the full orchestra which come to notice in the overture are suggestive of certain masonic rites—being the same as those which occur subsequently in the temple scene, as a token that Tamino has been accepted.

After a slow introduction (opening with the grave harmonies to which reference has been made) comes the *Allegro*, or main body of the overture—an intricate fugal structure worked up with Mozart's characteristic fluence and ease, which quite conceal any technical difficulties. Midway in the development reappear the ceremonial harmonies of the introduction.

Mozart's biographer, Otto Jahn, said of this overture: "Let the contrapuntist admire the science and intellectual mastery which it displays; let the freemason delight in the refinement with which his mystical ideas are clothed in a musical dress. The true triumph of genius consists in having created a work which, quite apart from scholarship or hidden meaning, produces by its perfection an effect on the musical mind which is quite irresistible; lifting it to an atmosphere of purest serenity, the idea of light and brilliancy being unconsciously brought home to the hearer."

"The Magic Flute" was first performed in this country (in Italian) at New York on November 21, 1859.

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Songs—

Ludwig van Beethoven.
Born Dec. 16, 1770, at Bonn.
Died Mar. 26, 1827, at Vienna.

"In questa Tomba Oscura."

In questa tomba oscura
  Lasciami riposar;
Quando vivevo, ingrata,
  Dovevi a me pensar.
Lascia che l'ombre ignude
  Godansi pace almen
E non bagnar mie ceneri
  D'inutile velen.

In this sepulchral darkness
  O let me tranquil be;
While I yet lived, faithless creature,
  Thou should'st have thought on me.
O let the shades here denuded
  Of all that is worldly and vain
Repose unwept by poisoned tears,
  And free from guile remain.

"Mit Mädeln sich Vertragen."

Mit Mädeln sich vertragen,
Mit Männern 'rumgeschlagen,
Und mehr Kredit als Geld;
So kommt man durch die Welt.

Ein Lied, am Abend warm gesungen,
Hat mir schon manches Herz errungen;
Und steht der Neider an der Wand,
Hervor den Degen in der Hand.

  Raus! Feurig! Frisch! den Flederwisch!
  Kling! Klang! Dick! Dack! Krick! Krack!

To get on well with maidens,
To be at odds with men,
And with more credit than gold—
So goes one through the world.

A song sung with passion at evening
Has won me many a heart already;
And there stands the jealous one—
Out comes the sword in the hand!

  Come on then! Draw your feather-duster!
  Kling! Klang! Dick! Dack! Krick! Krack!

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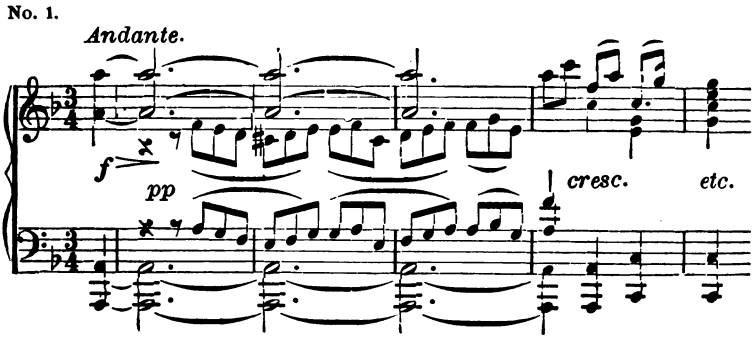
Symphony No. 4, D Minor, Opus 120.

Robert Schumann.
Born June 8, 1810, at Zwickau.
Died July 29, 1856, at Endenich.

This symphony has an interesting history. Although published as No. 4 it is in reality Schumann's second work of the kind, having been completed a few weeks after the one in B flat (Opus 38). It was produced at Leipsic on December 6, 1841 (No. 1 had not been heard then), on which occasion it was performed from the manuscript score. But the work as it stood then did not suit Schumann, and he kept it out of print for ten years. During this time he composed the C major and E flat ("Rhenish") symphonies (Opera 61 and 97), and also the "Overture, Scherzo and Finale" (Sinfonietta), Opus 52; whence it came about that when a revised score of the D minor symphony finally was published in 1851, it took its place as No. 4 and Opus 120. After Schumann's death the original manuscript score fell into the hands of the late Johannes Brahms, who permitted it to be published some fifteen years or so ago. The revised version remains the one in common use, however, and it is the one performed on these occasions.

The symphony opens with the customary slow introduction. After the whole orchestra has given out a loud A, which subsides quickly to *pianissimo*, the second violins, violas and bassoons enter with an undulating melody in sixths, worked up forthwith in contrapuntal fashion:—

No. 1.



The scoring is very rich, and in the course of this working-out the tone mounts gradually to a *forte* climax—subsequently sinking back to *piano*. A singular rhythmical effect comes to notice in

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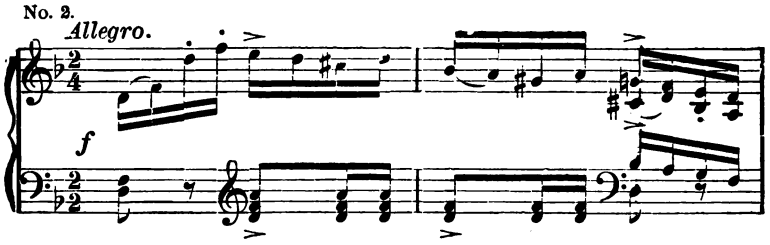
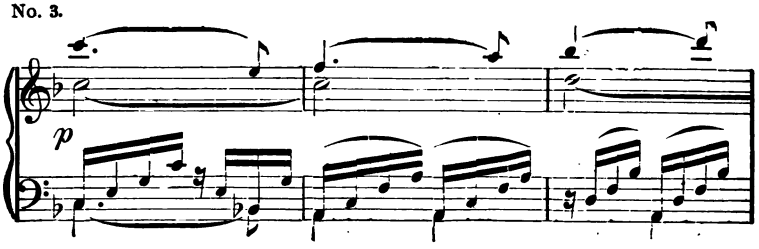
this introduction. As will be seen from a glance at the foregoing quotation, the time of the movement is 3–4, and yet the theme of the inner voices is so divided as to fall within 6–8 rhythm. This produces a mild and agreeable syncopation which is emphasized somewhat by those instruments not concerned in the melodic evolution of the theme itself. This effect is accomplished so cleverly, however, that the listener is in no way confused: the time is plainly 3–4, and the 6–8 syncopation is readily accepted by the ear as such, and not as the predominating rhythm. Presently a sort of organ-point makes its appearance in the basses, moving back and forth from A to G sharp, the first violins building up a figure in sixteenth-notes above it. As the time changes to 2–4 the main body of the movement sets in with the following theme, a continuation of the violin figure just mentioned:—

No. 2.



The construction from here on is peculiar, the entire first part of the movement (up to the "repeat") being devoted to the development of this theme—although it is divided into three distinct sections which have the structural (if not the thematic) values of the usual principal and secondary themes and the concluding portion of the "exposition" of the sonata-form. Subsequent to the "repeat" an extended and ornate working-out of this same theme is pursued, and it is not until the following melody appears (in F major) that the actual second theme comes to notice:—

No. 3.



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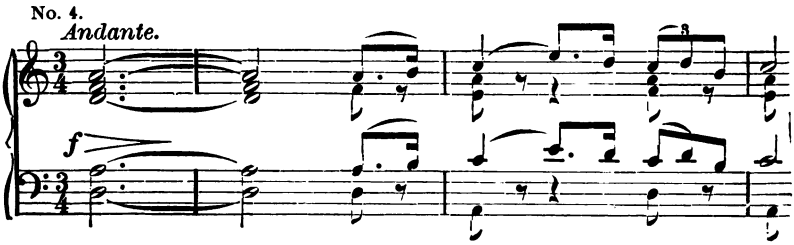
The remainder of the movement is entirely free in its construction, the usual recapitulation being suggested only vaguely. The development works up to a triumphant climax, in which the F major theme (3) plays an important part.

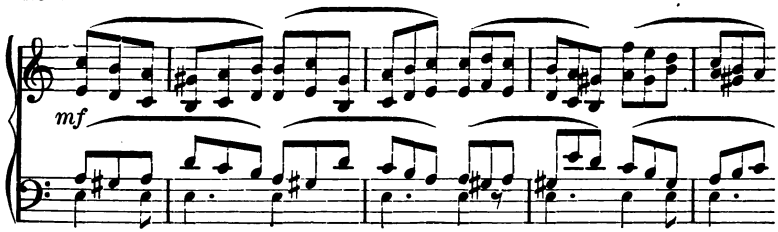
The second movement—"Romanza", opens with the following plaintive melody, which the violoncellos and the oboe (in octaves) give out over a simple *staccato* chord accompaniment from the strings (*pizzicato*), clarinets and bassoons:—

No. 4.



The tonality is what is known as the Hypodorian mode, from which the theme derives its sad and quasi-oriental flavor. Presently a return is made to the 6–8 melody of the introduction to the first movement:—

No. 5.



But this does not last long, the violoncellos and oboe resuming quickly the plaintive song-theme with which the romanza opened. The 6–8 melody from the introduction comes back again, this time in the major and embellished in the upper voice with sixteenth-note triplets for the solo violin. A final recollection of the melancholy romanza theme concludes this movement, which (finishing on the chord of A major) leads at once into the ensuing scherzo—

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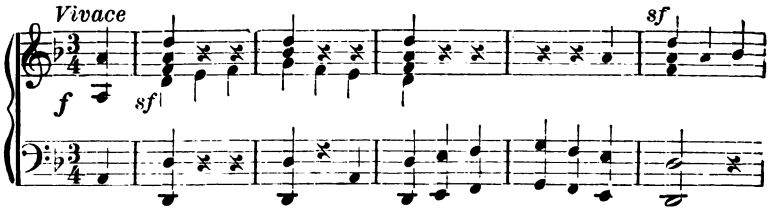
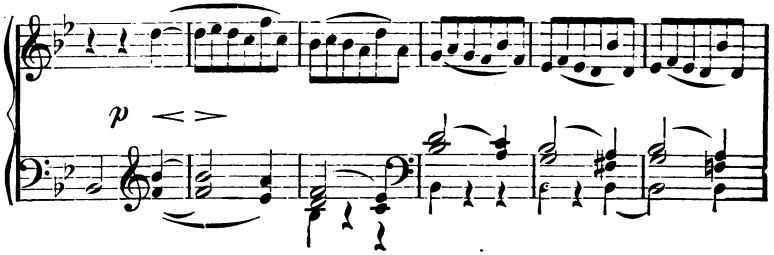
No, 6.



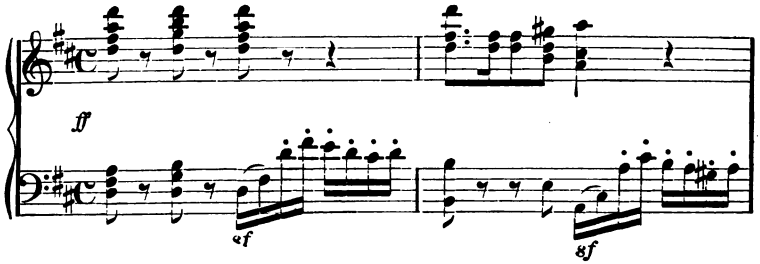
a vigorous movement in which the short ascending and descending scale-passage discernible in the foregoing quotation is worked out according to various developmental devices—sometimes in exact imitation and sometimes in rhythmical variation. The trio begins with delicate figurative embellishments in the first violins against the theme of the wood-winds:—

No. 7.



A repetition of the scherzo ensues, being superseded by a return of the trio—now treated as a kind of coda or transitional passage and subsiding gradually into the introduction to the finale, the which is drawn from the concluding portion of the first movement's introduction. A brilliant climax leads to the announcement of the following martial theme, in which the opening figure of the first movement's principal theme will be discerned readily:—

No. 8.



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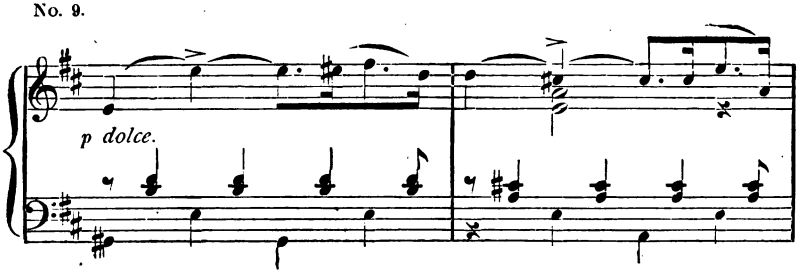
After the customary development of this theme comes the second:—

No. 9.



A forcible attack of the strings, bassoons and trombones on low G—to which the whole orchestra responds with a "bulging" chord —marks the beginning of the free-fantasia, which is worked up forthwith in spirited fashion. With the exception of the omission of the first theme at the beginning of the recapitulation, the remainder of this movement follows the general outline of the sonata-form. The coda brings to notice a new theme, which is worked over briefly—a dashing climax finally concluding the symphony.

Serenade for Small Orchestra, F Minor, Opus 3. — *Leo Weiner.*

The available information concerning this hitherto unknown composer is of the scantiest description—it being possible at the present time to say only that he is a German about twenty years of age, and that he obtained his musical instruction from Professor Hans Koessler (Budapesth) and Max Reger. The serenade we are now about to hear (dedicated to the Koessler aforesaid) has been played of late with marked success in the leading musical centres of Germany, and receives herewith its first performances in this country.

The first movement—in F minor, *Allegretto, quasi andantino* and 4-4 time—opens with a serenade-like strumming of the strings, over which the flutes give out the principal theme. This is taken up forthwith by the violins, the second theme appearing shortly in the shape of a rhapsodical melody for the first violins (in A flat major). The "form" is that of a sonatina-movement (*i. e.*— sonata-form minus the free-fantasia), the spinning-out of this second theme (and its pendants) leading to the reappearance of

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the first one as the beginning of the recapitulation. The contrasting second theme returns in due course, in the first violins as before and in F major—in which key the piece comes straightway to an expressive and diminishing close. This movement is scored for flutes, oboes, clarinets, bassoons, horns, trumpets, kettle-drums (two of each) and all the strings.

The second movement—in C minor, *Lebhaft, sehr rhythmisch* and 3-4 time—assumes the general form and complexion of a scherzo, embracing (1) a first part developed from the prankish theme stated at the outset by the first violins, (2) a somewhat more sustained middle section ("trio"—in C major) running on the subject introduced by the solo flute and (3) a repetition of the first part and a short coda (on the theme of the trio). The scoring is the same as that of the preceding movement.

The third movement—in A flat major, *Andantino* and 4-8 time—is a unique little composition consisting of a short suite of variations (for the solo wood-winds) on the tune sung at the start by the clarinet—all over a lightly-scored accompaniment for the strings, and concluding with a partial repetition of the "theme."

The fourth and last movement opens (in F minor, *Allegro molto* and 2-2 time) with the statement of its buoyant principal theme by the strings (the melody proper in the first violins), to develop into the general semblance of a rondo through the alternation of the theme named with the folksong-like subject introduced presently by the wood-winds (the essential motive in the clarinets)—the whole proceeding to a spirited close in F major. This number is scored the same as the first and second movements.

Song—
"Madrigale."

Pietro Floridia.
Born May 5, 1860, at Modica (Sicily).

Just at the moment of going to press comes a letter from the composer of this number (now located at Cincinnati, as an instr uctor in the College of Music there)—the which, it is thought, will be of interest to present hearers:—"It belongs", says he, "to my unfinished opera 'Vittoria'. In 1901 the director of the Théâtre La Scala in Milan gave me officially the commission of writing a new grand opera to be performed there for the first time three years later. The subject, carefully selected, was a great illustration of the Italian *Renaissance*, as it could have given me the opportunity of using the Greek *modes*, then a very new experienee in the operatic field. Giovanni Borelli was the poet selected. Unfortunately we could not agree on some points with the poet; he is *too* poetic, and refused to bend to some necessities of the stage; and my experience of the stage made me aware that I could not

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accept his plan of the work. For that reason the opera is yet unfinished, and maybe never will be finished!—This madrigal is for tenor, in the original score—and the instrumentation is entirely different. My good friend Mr. Witherspoon hearing it by pure chance, was so pleased that he asked me to *reduce* the piece for his voice—and this I did in the form you will hear."

Accompanying Mr. Floridia's letter are the original Italian words of the madrigal and an English translation of the same, as printed below:—

MADRIGALE DEL RINASCIMENTO ITALIANO.

Raggia la fronte, come il marmo paro,
  sottesso il fiume d'oro. . .
L'azzurro fior, ombrato fra le ciglia
  trema in un chiaro
  albor di stelle colloquianti in coro.
    L'arco assottiglia
  il p rleo collo, e inst la nell' avaro
  lino il puro tesoro.
    Il petto nei due seni rassomiglia
  l'anfore, che illustraro
  li antichi padri, di che ancor m'accoro!
Or, nella gloria, non vi sia discáro,
  Madonna, ond' io mi onoro,
  il verso piccioletto, che s'appiglia
  in suo sapore amaro
  alla divina bocca, che sconsiglia
  breve il ristoro
  della dolcezza vostra, in cui pur moro.

NOTE:—This madrigal belongs to the period of the Italian Renaissance, when the madrigal assumed a literary form, reaching its highest perfection in the work of Angelo Poliziano, of whose style this madrigal is an excellent imitation. It exhibits all the noble vigor of the Italian Renaissance; very far from the weakened arcadic form of the eighteenth century.

Gleameth the forehead like Parian marble,
  Beneath a river of gold;
The azure flower, shaded by the eyelash,
  Trembles in a light
As white as stars whispering together.
  The curve diminishes
Of the pearly neck, and retreats within the envious
  Laces of the pure treasure,—
The bosom,—which resembles
  The amphorae adorned
By the ancient masters: making me yet more jealous.
Now, in your glory, if it does not displease you,
  My lady, whom I delight to honor,
Do not disdain the slight verse,
  Which, maybe a little poignant, comes
To your divine lips,
  Which invite delightful repose
In your sweetness—in which I die.

—*Translated from the Italian of Giovanni Borelli.*

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Air du Tambour-Major, from "Le Caïd."

Ambroise Thomas.
Born Aug. 5, 1811, at Metz.
Died Feb. 12, 1896, at Paris.

"Le Caïd", comic opera in two acts, was performed for the first time at the Opéra Comique in Paris on January 3, 1849. The text of the number sung at these concerts is as follows:—

Recitative—Je comprends que la belle aime le militaire.
On ne peut pas blâmer ce noble essor;
Leur fille est le vrai lot du beau tambour-major.
Enfant chéri des dames des grisettes—
Enfant gaté des boudoirs des guinguettes,
Les fils d'or de ses épaulettes
Sont moins brillants et moins nombreux
Que ses triomphes amoureux.

Air—Le tambour-major
Tout galonné d'or;
À partout la pomme,
C'est un superbe homme.
Rempli de valeur,
De cœur et d'honneur.
De sa canne un signe,
Comme une consigne,
Met en mouvement
Tout le régiment.

Mais c'est le dimanche,
Quand il penche sur la hanche,
Voyez que de grâce et de fierté.
Et si le camarade à la parade,
En tapinois lui lance une œillade,
Le cœur de la beauté tout agité
Soudain va battre la chamade.
Car jamais un cœur n'a résisté
À son aimabilité.

Qu'est-ce une redoute
À prendre sans doute.
Pour nous quelle fête;
Rien ne nous arrête.
L' ennemi criblé
À bientôt tremblé,
Et sur la muraille
Percés de mitraille.
Ces nobles lambeaux
Ce sont, nos drapeaux.
Sa luons leur gloire,
C'est notre victoire.
Allons mes enfants;
Battons vite aux champs.

Recitative—The noblest maiden loves the military hero.
'Tis plain why she aspires to such a mate;
And such a maiden is our fine drum-major's fate.
A petted child for whom grand dames are pining—
In garden and in boudoir at ease reclining,
The threads of gold that on his coat are shining
Are not more bright nor numberless
Than all the hearts he doth possess.

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Air—Our drum-major gay
Always wins the day;
Prizes fall before him,
High and low adore him.
He is brave and bold,
With a heart of gold.
With his baton's rising,
Is it not surprising?
All the regiment
Moving on is sent.

But on Sundays ever,
And without the least endeavor,
He is so graceful and so fine.
And when he passes on, some beauty meeting,
And gives her only one short glance for greeting,
Ah! how her bright eyes shine and her poor heart
Just like his drum goes madly beating.
For the heart of any maiden fair
Would be taken by his air.

Ah! taking a fort
To him is but sport.
We'll march on to the slaying;
Combat is but playing.
The enemy fears
When he but appears,
And on their strong towers
Fall bullets in showers.
There our colors wave
To greet us, the brave.
Again we'll march to glory,
To tell the same old story.
The combat is nigh;
Then comrades, let us fly.
—*English Version by* M. J. BARNETT (Ditson Edition).

Overture to "Tannhäuser."

Richard Wagner.
Born May 22, 1813, at Leipsic.
Died Feb. 13, 1883, at Venice.

The idea of writing "Tannhäuser" came to Wagner on his visiting the castle of Wartburg, while *en route* from Paris to Germany in 1842—the work being brought out under his own direction at the Royal Opera House in Dresden on October 19, 1845.

The overture opens with the stately "pilgrims' chorus," which serves as the conventional slow introduction. This is given out at first as a solemn chant, expanding afterward into a majestic anthem—with the melody in the brasses, off-set by a weird passionate counter-figure in the violins which has been mentioned as a motive of evil or temptation. When this has subsided again to

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pianissimo the main body of the overture begins abruptly with the Tannhäuser motive proper—given out by the violas and clarinets, against a *tremolo* from the violins in their upper register. The second theme is the impassioned love-song which Tannhäuser sings at the contest in the Wartburg castle—the melody coming in the violins, over an accompaniment scored for the full orchestra (without the trombones). After an elaborate development, in the midst of which is heard the melody of Venus' enticing song to Tannhäuser, the pilgrims' chorus is resumed—at first softly and solemnly, and then swelling into the mighty pæan with which the overture comes to an end.

The following is said to be the master's own "program" of this elaborate selection:—

"At the commencement the orchestra alone presents the pilgrims' song. It comes nearer, swells into a mighty deluge of sound and at last recedes. With the fall of night there appear magic forms, a roseate cloud arises, impassioned tones reach the ear, the confused movements of a wild dance greet the eye. These are the seductive fascinations of the Venus mountain. Attracted by them Tannhäuser, the bard of love, approaches, and as if to draw them nearer sings his triumphant love-song. Shouts of welcome answer. In all her beauty and entrancing charms Venus herself appears. The singer's senses are led captive. An irresistible longing to approach seizes him. He stands before the goddess and sounds her praise in highest ecstasy. As if by magic the wonders of the Venus mountain are disclosed to him. With shouts of joy Bacchantes surround him and bear him to their realm. The stormy tumult subsides. Only a trembling, quivering moaning fills the air as darkness sinks again. But with the break of day from afar the pilgrims' song resounds, and as it swells and night makes way for day, that trembling in the air, that sounded like the cries of lost, accursed spirits, grows to a gladsome, joyful noise, and in inspired strains, with the rising of the sun, the pilgrims' song tells all the world of salvation. It is the song of triumph of the saved."

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TWENTY-SECOND PROGRAM

FRIDAY AFTERNOON, MARCH 6—2:15

SATURDAY EVENING, MARCH 7—8:15

Soloist: MR. JOSEF HOFMANN

OVERTURE—"Coriolanus," Opus 62, . . BEETHOVEN

SYMPHONY No. 3, F Major, Opus 90, . . . BRAHMS

ALLEGRO CON BRIO.
ANDANTE.
POCO ALLEGRETTO.
ALLEGRO.

INTERMISSION

CONCERTO FOR PIANOFORTE, Opus 4, . LIAPOUNOW

FANTASIA—"Francesca da Rimini," Opus 32, ... TSCHAIKOWSKY

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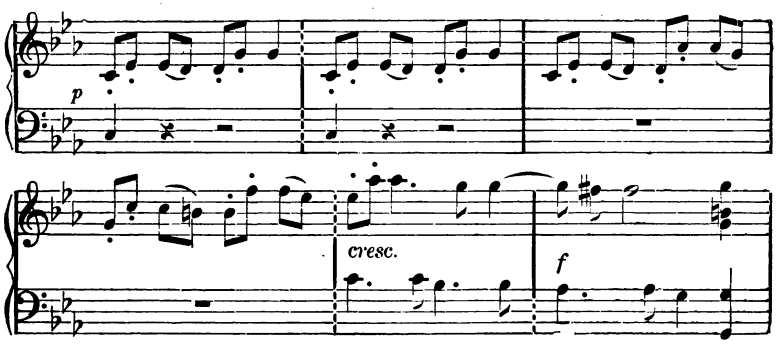
Overture—"Coriolanus," Opus 62.

Ludwig van Beethoven.
Born December 16, 1770, at Bonn.
Died March 26, 1827, at Vienna.

The "Coriolanus" overture was inspired—not by Shakespeare's play of the same name, but by a tragedy by Heinrich Joseph von Collin, a German author. It was composed in April, 1807, and performed for the first time in December of the same year—at a concert given by an amateur musical society in the hall of the Mehlgrube, Vienna. The score, dedicated to Collin, was published in 1808.

The movement—in C minor, *Allegro con brio* and 4-4 time—opens with a unison of the strings on the key-note, followed by a sharp *fortissimo* chord from the full orchestra. This is repeated twice, and then two more heavy chords lead to the announcement of the agitated principal theme:—

No. 1.



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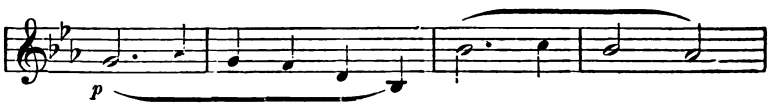
After a comparatively short development this makes way for the entrance of the melodious second theme, in E flat major:—

No. 2.



Passing through the usual free-fantasia and recapitulation, the overture concludes finally with a dramatic coda descriptive of Coriolanus' death.

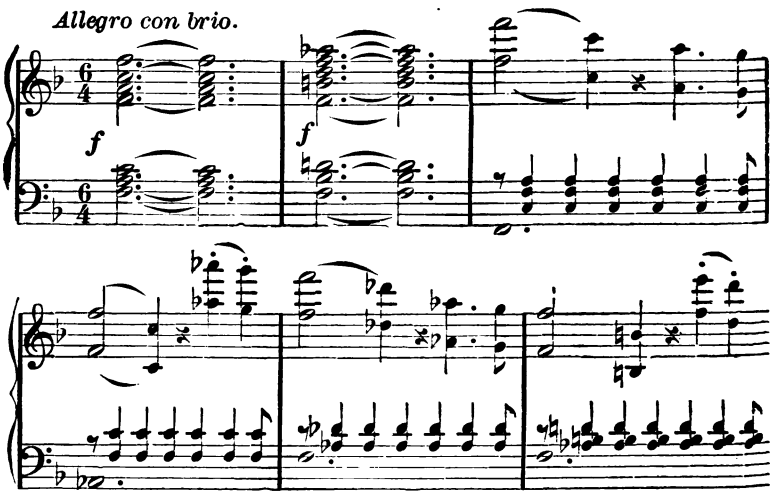
Symphony No. 3, F Major, Opus 90.

Johannes Brahms.
Born May 7, 1833, at Hamburg.
Died April 3, 1897, at Vienna.

This remarkable composition—the last but one of Brahms' symphonies, was first performed on December 3, 1883, at Vienna.

The first movement—in F major, *Allegro con brio* and 6–4 time—opens with two heavy chords by way of introduction, after which the principal theme is presented at once in the energetic melody beginning at the third measure of the following quotation:—

No. 1.



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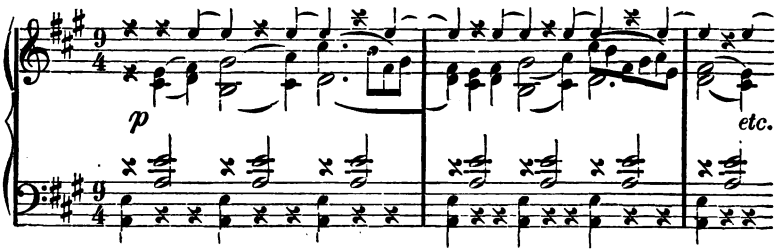
The statement is by the violins in octaves over an harmonic background supplied by the violas, violoncellos and trombones; against which the melodic figure of the two introductory chords (F—A flat) rises majestically in the double-basses and contra-bassoon, producing thereby a strong "cross-relation"—the A flat of the bass opposed to the preceding A natural of the theme. This harmonic incongruity has been the source of considerable remark. Coming as it does at the very outset, it stands out all the more plainly; and, in default of any better explanation, it has been assumed by some to be the key-note to some occult dramatic significance—such as the opposition of two hostile forces. The theme quoted above is carried forthwith through a brief development and followed by a subsidiary theme of a more tranquil nature, the melody being in the wood-winds above an undulating accompaniment from the strings. Straightway a modulation to A major ushers in the second theme proper, wherewith the time shifts to 9–4 as the clarinet and bassoon come to notice with a melodious duet which they sing to a droning accompaniment from the deeper strings, embellished by little bell-like tones from the flute:—

No. 2.

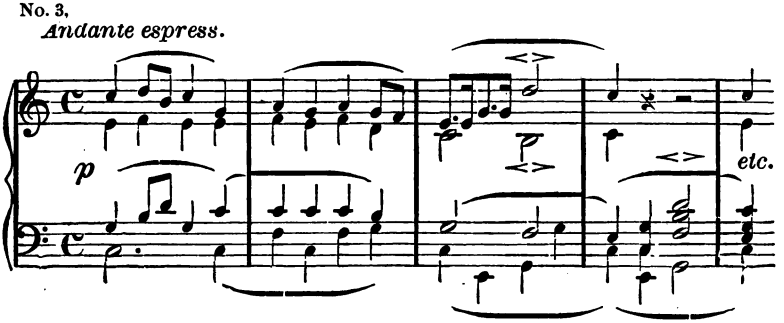


This is repeated forthwith and followed by a melodic figure (oboe answered by the clarinet) evolved from it, and presently—with a resumption of the primary 6–4 rhythm—comes another episode of importance, in which the violoncellos have an ascending passage against descending arpeggios in the wood-winds. After some upward scale passage-work the opening section of the movement closes in A minor. All of the foregoing is then repeated, after which the free-fantasia is taken up—beginning with some further developments of the concluding passage of the exposition. Then follows the second theme and its pendant, now modified to the original 6–4 rhythm. An abrupt modulation to E flat leads to an episode (based on the introductory figure) in which the horn and the oboe are prominent, and with a short working-over of a portion of the principal theme the movement passes on to the recapitulatory section. This part proceeds on orthodox lines, the second theme reappearing in due course transposed to D major and modulating to F major—in which key falls the short coda which completes the movement.

The following hymn-like passage, given out by the wind instruments, constitutes the thematic basis of the slow movement—in C major, *Andante* and 4–4 time:—

No. 3.

Andante espress.



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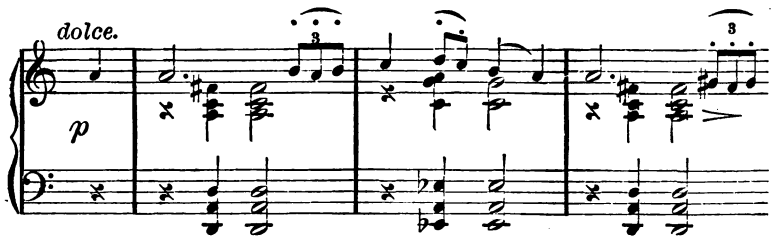
As soon as this attains its completion it is succeeded at once by a variation of itself; and then, by way of contrast, the following theme is introduced—the melody first in the clarinet and bassoon, and afterward in the oboe and horn (in octaves) to an accompaniment of subdued chords from the strings:—

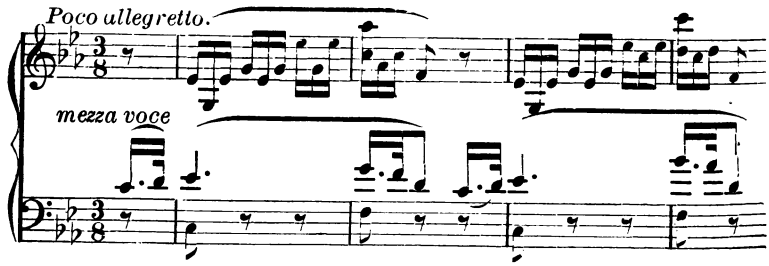
No. 4.



A supplemental passage, in which the strings lead off and are answered by the wood-winds, proceeds to a picturesque transitional phrase of six measures—consisting of a series of discords which move through a maze of harmony to new variations of the principal theme. The transitional passage just referred to reappears at length as an approach to the short coda (based on the opening theme) which carries the movement to a tranquil conclusion.

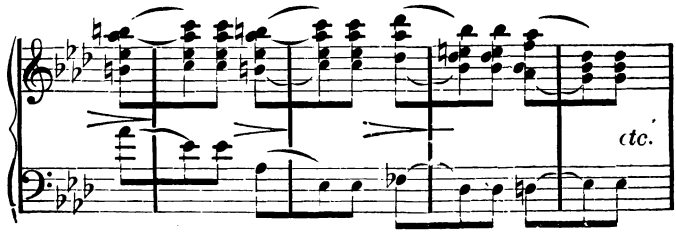
As a substitute for the traditional scherzo comes a movement bearing the title *Poco allegretto* (in C minor and 3–8 time) and scored for small orchestra—strings, wood-winds and two horns. The principal theme has this appearance:—

No. 5.



The melody (in the inner voice) is proposed first by the violoncellos (with embellishments from the other strings), to be taken up immediately by the first violins—an octave higher and with an enlarged accompaniment. Another repetition (with the melody spread out over three octaves—in the flute, oboe and horn) leads to the trio, whereupon the following theme is announced by the wood-winds in harmony with occasional interruptions from the strings:—

No. 6.



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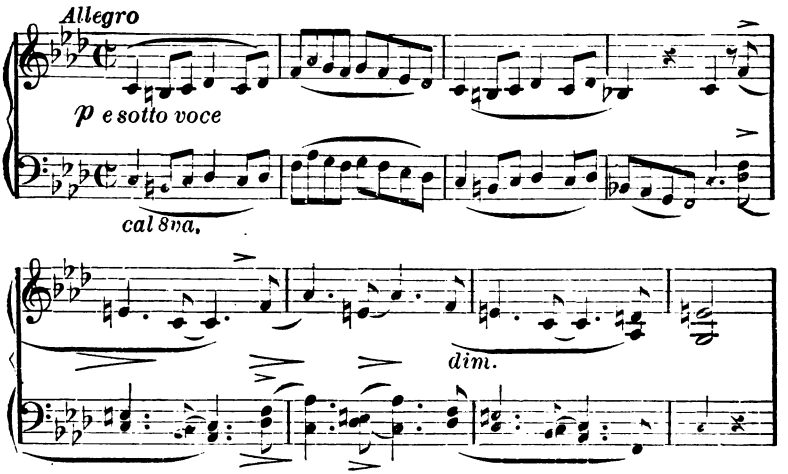
A modified repetition of the foregoing is followed by a passage for the strings alone, after which both are repeated—but in a much curtailed form. Then the opening theme is taken up again and presented thrice as at first, but by a different set of instruments; first the horn, then the oboe, and lastly the violins and violoncellos—spread out over three octaves as in the opening section. Then a short coda, wherewith the movement fades away.

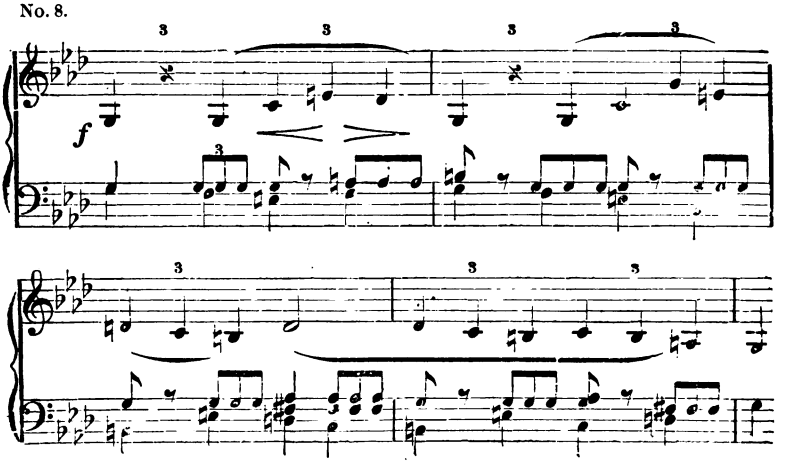
The finale—in F minor, *Allegro* and 2–2 time—opens immediately with the statement (*sotto voce*) of its principal theme by the strings and bassoons in double octaves:—

No. 7.



An elaborated repetition of this proceeds to a solemn and almost portentous theme in A flat major—half choral-like, half march-like—given out *pianissimo* by the strings and wind instruments in harmony. This in turn is succeeded by an energetic transitional passage which leads up to the statement of the second theme proper—

No. 8.



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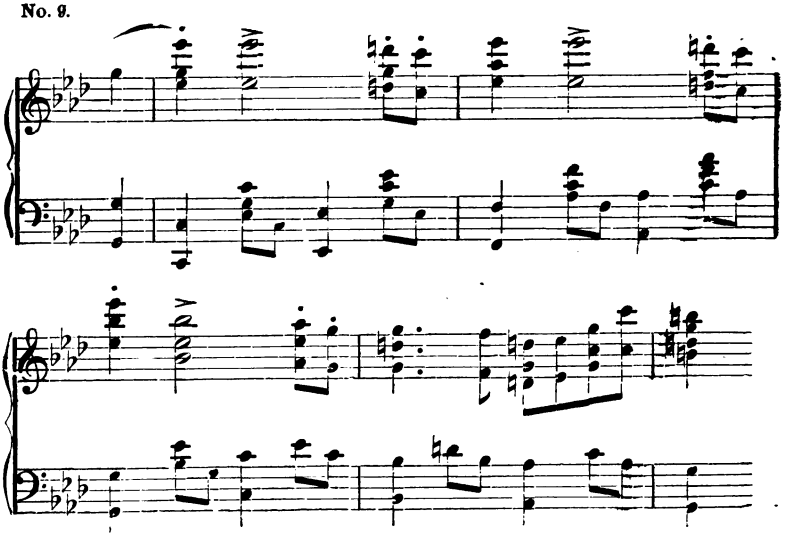
a vigorous, jubilant subject of complicated rhythmical texture announced first by the violoncellos and horn, and later by the first violins and wood-winds. This theme works up to a *fortissimo* climax, and then (after another intermediary passage) a third theme of syncopated structure surges into action—

No. 9.



wherewith the opening section of the movement attains its conclusion. What ensues is in the nature of a combination of both free-fantasia (or "working-out") and recapitulation. Structurally it follows the general outline of the first part of the movement, but its progress is marked by numerous modifications and increasedly elaborate treatment. Beginning with a reappearance of the principal theme in its original form (7) the same is repeated forthwith in harmony and with an attendant counter-figure, to be followed by an episode built above an "organ-point" on E flat and embellished with sundry allusions to the first theme. Then come (in order) the choral-like theme—now carried to greater lengths than before; an altered version of the energetic transitional passage leading up to the second theme proper—the latter (8) following in due course, but now transposed to F major; the third theme (9), in F minor; and, lastly, a long coda founded in the main on the first theme and its choral-like pendant—with arpeggios in the muted violins and violas by way of embellishment, and bringing out as it goes one or two faint reminiscences of the introductory figure of the first movement.

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Concerto for Pianoforte, Opus 4.

Serge Michailovitch Liapounow.
Born Nov. 18, 1859, at Jaroslavl (Russia).

The author of this unfamiliar selection (who, by the way, also receives herewith his first representation on these programs) obtained his musical education at the conservatory of Moscow (1878-'83), where he was the pupil of Karl Klindworth and Paul Pabst in pianoforte-playing and of N. A. Hubert in composition. Later on he became sub-director of the Imperial Choir at St. Petersburg and music-master to the grand duke Michel Alexandrovitch. As a member of the Imperial Geographical Society he was selected (in 1893) to collect the folk-songs of the governments of Vologda, Kostroma and Viatna—the which were published in 1897. His compositions include (in addition to the one we are now to hear) a ballade, an "Ouverture solennelle", a symphony, etc. for orchestra, and sundry pianoforte pieces.

The concerto now presented is describable briefly as a continuous movement of which the leading theme is the one heard at the outset in E flat minor, *Allegro con brio* and 3-4 time—this being worked out rhapsodically and elaborately in alternation with a more melodious pendant and a still more expressive subject which appears further on (in D major, *Adagio non tanto* and 2-4 time); the whole proceeding finally to a brilliant conclusion in E flat major.

Fantasia, Opus 32—"Francesca da Rimini."

Peter Iljitsch Tschaikowsky.
Born May 7, 1840, at Wotkinsk.
Died Nov. 6, 1893, at St. Petersburg.

The date of the composition of this symphonic fantasia is fixed at some time during the year 1876 by a letter from the author to his brother Modeste, in which he says that he has just finished the final draft of the work; the following year it was performed with pronounced success at Moscow. "Francesca da Rimini" was Tschaikowsky's third work of the kind, having been preceded by the

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fantasias "Fatum" ("Destiny," composed in 1869—the score was destroyed by the composer, but restored from the orchestral parts and published in 1896) and "The Tempest" (Opus 18, after Shakespeare—composed in 1873). It is interesting to learn that the story of Paolo and Francesca was intended originally to serve as the basis of an opera—one K. I. Zvantsev having submitted a libretto founded on this subject to Tschaikowsky, who appears to have been disposed to write the music until the author began to make demands that the work be developed according to Wagnerian models; whereupon the composer rebelled flatly, and the project was given up. Meanwhile, however, the subject seems to have taken too strong a hold upon Tschaikowsky's fancy for him to abandon it altogether, and afterward he worked up his ideas into the elaborate selection we are now about to hear. It is recorded further that Tschaikowsky once told his friend M. Kashkin that Gustave Doré's famous illustrations of the "Divina Commedia" had influenced him greatly in this work—especially in his description of the scene which confronted Dante upon his entrance into the second circle of Hell—"Hell's Whirlwind," as it has been called. The score is prefaced by the following quotation from Canto V of the "Inferno":—

Dante, coming into the second circle of Hell, witnesses the punishment of carnal sinners, who are tossed about ceaselessly in the dark air by the most furious winds. Amongst these, he meets with Francesca of Rimini, who relates her story:—

* * * No greater grief than to remember days
Of joy, when misery is at hand. That kens
Thy learn'd instructor. Yet so eagerly
If thou art bent to know the primal root,
From whence our love gat being, I will do
As one who weeps and tells his tale. One day,
For our delight we read of Lancelot,
How him love thrall'd. Alone we were, and no
Suspicion near us. Oft-times by that reading
Our eyes were drawn together, and the hue
Fled from our alter'd cheek. But at one point
Alone we fell. When of that smile we read,
The wished-for smile so rapturously kissed
By one so deep in love, then he, who ne'er
From me shall separate, at once my lips
All trembling kiss'd. The book and writer both
Were love's purveyors. In its leaves that day
We read no more. Thus while one spirit spake,
The other wailed so sorely, that heart-struck
I, through compassion fainting, seem'd not far
From death, and like a corse fell to the ground.

(HENRY FRANCIS CARY'S Translation.)

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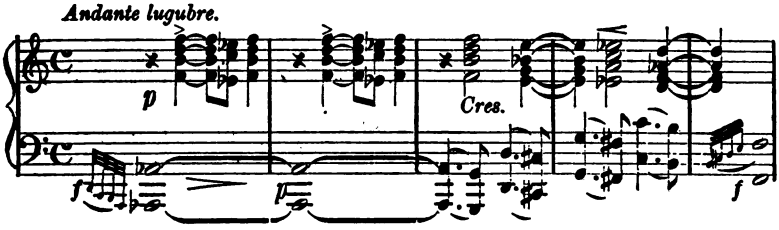
A few words will suffice to describe the structure of Tschaikowsky's composition, which opens with a slow introduction—the following being its principal thematic element:—

No. 1.

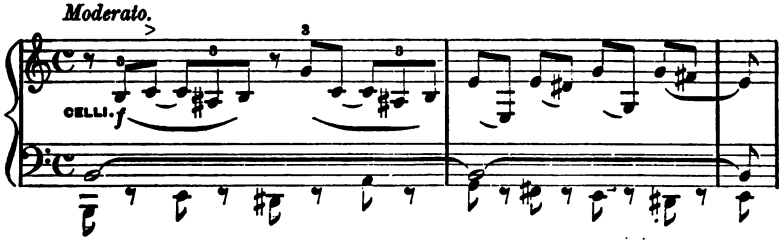
Andante lugubre.



Then a movement in quicker tempo, developed with great dramatic power from the following motive (and others derived therefrom):—

No. 2.

Moderato.



All this by way of illustration of the scene suggested by the prose portion of the above quotation.

After a brief reminiscence of the introduction comes an episode (*Andante cantabile*) in which the voice of Francesca is heard relating her pathetic story:—

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No. 3.

Andante cantabile.

CLAR.

p *più f* *Dim.* *p*

VIOLINS. *pp* *p* HORN. etc.

This proceeds to a powerful climax, after which the description of the opening scene is resumed.

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TWENTY-THIRD PROGRAM

FRIDAY AFTERNOON, MARCH 13—2:15

SATURDAY EVENING, MARCH 14—8:15

Soloists: { **MME. JOHANNA GADSKI**
MR. LAWRENCE REA

OVERTURE to "The Marriage of Figaro," . . . MOZART

ARIA—"Voi che sapete,"
from "The Marriage of Figaro," . . . . . MOZART

MINUET AND FINALE
from String Quartet, Opus 59, . . . BEETHOVEN

SCENA—"Abscheulicher!"
ARIA—"Komm Hoffnung," } *from "Fidelio,"* BEETHOVEN

INTERMISSION

DUO—"Like to a Vision,"
from "Der Fliegende Holländer," . . . . WAGNER

THREE EPISODES, Opus 38, ... WEIDIG

I. "HIMMELHOCH JAUCHZEND."
(Proudly soaring above.)

II. "ZUM TODE BETRUEBT."
(Sad unto death.)

III. "GLÜCKLICH ALLEIN IST DIE SEELE, DIE LIEBT!"
(Happy alone is the soul that doth love!)

TONE POEM—"Don Juan," Opus 20, . . . STRAUSS

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Overture to "The Marriage of Figaro."

Wolfgang Amadeus Mozart.
Born Jan. 27, 1756, at Salzburg.
Died Dec. 5, 1791, at Vienna.

"Le Nozze di Figaro"—opera buffa in four acts, the libretto by L. da Ponte (after Beaumarchais' "Mariage de Figaro"), was written in 1786. In the composer's autograph catalog it is entered under the date of April 29, and the first performance took place two days later at the National Theatre in Vienna.

The overture is a dashing movement, beginning—in D major, *Presto* and 2–2 time—with its bustling first theme. This is developed with great spirit, winding up with a characteristically Mozartian flourish and leading to the entrance of the more expressive second theme (in A major). There is no free-fantasia, the movement consisting simply of the exposition and development of these two themes (and sundry subsidiary motives) together with what would be called in technical parlance a recapitulation of the same, and ending with a fiery little coda.

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Aria—"Voi che sapete," from "The Marriage of Figaro."

Voi, che sapete,
Che cosa'e amor;
Donne, vedete,
S'iò l'hò nel cor?

Quello, ch'io provo,
Viridirò;
E per me nuovo,
Capir nol so.

Sento un affetto
Pian di desir,
Ch'o ra è di letto,
Ch'o ra è martir.

Ge lo e poi sento
L'alma avvampai,
E in un momento
Torno gelar.

Ricerco un bene
Fuori di me,
Non sò ch'il tiene,
Non sò cos' è.

Sospiro, e gemo
Senza voler;
Palpito, è tremo
Senza sa per.

Non tro vo pace
Notte nè di;
Ma pur mi piace
Languir cosi?

Silently blending,
Night's shadows fall;
Twilight, descending,
Steals over all.

Far distant mountains
Seem to draw near;
Cool silv'ry fountains
Fall soft and clear.

Tenderly tinkling,
Sound, sweet guitar;
While, calmly twinkling,
Watch the bright stars.

Oh, 'tis the hour
When deep thoughts rise—
Spells, at whose power
Pale sorrow flies.

Friends that are dearest
Now seem more dear;
Scenes that are fairest
Fresh features wear.

Eyes that are tearful
Yield to its charm;
Hearts that are fearful
Own the soft calm.

The soul's devotion,
The whisper'd vow,
The soft emotion—
All deepen now.

Minuet and Finale from String Quartet, Opus 59.

Ludwig van Beethoven.
Born Dec. 16, 1770, at Bonn.
Died Mar. 26, 1827, at Vienna.

These two excerpts constitute the third and fourth movements of Beethoven's ninth string quartet—in C major, Opus 59, No. 3. In their present form they represent a literal transcription (for the string orchestra) of the original scoring, with the violoncellos reinforced by the double-basses where necessary—as an offset to the increase in the volume of tone of the violins.

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Beethoven composed the three string quartets which constitute his Opus 59 during the year 1806. They date, therefore, from the same period as do the fourth pianoforte concerto (Opus 58), the fourth symphony (in B flat, Opus 60) and the violin concerto (Opus 61). Of the two movements now played the first, "Minuet" (*Grazioso* and 3–4 time), is a characteristic composition in this graceful yet dignified dance-form—much practiced by the earlier writers. The finale (*Allegro molto* and 2–2 time) starts out with a subject in the violas which is worked up forthwith in fugal style, the movement dispersing afterward into a prolonged free development.

Scena and Aria from "Fidelio."

Ludwig van Beethoven.

This number from Beethoven's only opera is sung by Leonore, following upon her discovery of Pizarro's attempt to bribe old Rocco (the jailer) into assisting him to murder her husband, Florestan:—

Abscheulicher! wo eilst du hin?
Was hast du vor in wildem Grimme?
Des Mitleids Ruf, der Menschheit Stimme,
Rührt nicht mehr deinen Tiegersinn!

Doch toben auch wie Meereswogen
Dir in der Seele Zorn und Wuth,
So leuchtet mir ein Farbenbogen,
Der hell auf dunkeln Wolken ruht.
Der blickt so still, so friedlich nieder,
Der spiegelt alte Zeiten wieder,
Und neu besänftigt wallt mein Blut.

Thou monstrous fiend, whither dost haste?
Where will thy cruel fury guide thee?
Soft pity's voice is dumb beside thee,
But tiger-like thou blood dost crave!

But tho' by raging tempest driven,
Death and inhuman hate, thy goal;
To me a rainbow spans the heaven;
Illumes my sky and lights my soul.
It softly beams on me dejected,
On it are mem'ries sweet reflected,
And hope renew'd inspires my soul.

Komm Hoffnung, lass den letzten Stern
Der Müden nicht erbleichen,
Erhell', mein Ziel, sei's noch so fern,
Die Liebe wird's erreichen.
Ich folg' dem innern Triebe,
Ich wanke nicht,
Mich stärkt die Pflicht
Der treuen Gattenliebe.
O du, für den ich alles trug,
Könnt' ich zur Stelle dringen,
Wo Bosheit dich in Fesseln schlug,
Und süssen Trost dir bringen!

Oh Hope, thou wilt not let the star
Of sorrowing love be dimm'd forever!
Show me the goal, however far,
Forsake it will I never.
A heav'nly voice doth guide me,
I shall not fail
Love will prevail
Thou Hope hast ne'er denied me.
Oh thou, for whom I all can bear,
Could I from bonds unchain thee!
Where hate inhuman laid the snare
Or in thy grief sustain thee!

—*English Translation by* NATALIA MACFARREN.

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Duo—"Like to a Vision," from "Der Fliegende Holländer."

Richard Wagner.
Born May 22, 1813, at Leipsic.
Died Feb. 13, 1883, at Venice.

In 1839, having relinquished the conductorship of the opera at Riga, Wagner took passage in a sailing vessel for London (by way of the Baltic Sea) *en route* for Paris. The voyage was marked by violent storms and prolonged thereby to nearly four weeks. During this time he read the legend of "The Flying Dutchman," and thereupon conceived the idea of using it as the plot for an opera. The libretto was written at Paris and the music at Meudon, whither Wagner had gone at the beginning of 1841. The opera was ready for performance in 1842, and Wagner entertained hopes of getting it produced at the Grand Opéra in Paris—to which establishment he had sold the libretto already. Instead of accepting this work, however, the management brought out a French opera based on Wagner's theme and entitled "Le Vaisseau Fantôme"—the text by Paul Fouché and the music by one Dietsch; whence it came to pass that "The Flying Dutchman" finally received its first presentation at Dresden on January 2, 1843. The intensely realistic character of the music made an immediate impression; no one had produced before any such tone-picture of the sea in its fury, and Liszt even went so far as to say that since Byron no poet had "conceived such a pale phantom in gloomy light" as Wagner had made of his Vanderdecken.

The well-known legend of "The Flying Dutchman" ("The Wandering Jew of the Sea") is a very old one, being traceable backward as far as to the beginning of the sixteenth century:—"Captain Vanderdecken tries to double the Cape of Good Hope in the teeth of a gale, and swears to carry out his purpose if he should have to sail till doomsday. The devil, taking him at his word, condemns him to sail about forever, far from wife and home. The *dénouement* of the story, as adopted by Wagner, is the invention of the German poet, Heinrich Heine, and is told in 'The Memoirs of Herr von Schnabelowski.' The devil's unbelief in the virtue of woman

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leads him to promise the Flying Dutchman release from the curse if he can find a woman 'faithful unto death.' This woman is discovered in Senta (according to Wagner), who knows the story of the wanderer of the sea and has fallen in love with a picture of him. Vanderdecken, overhearing an interview between Senta and Erik, her discarded lover, doubts her and is about to set sail again, when she throws herself into the sea, thus proving herself faithful unto death. The ship sinks and the Flying Dutchman, reunited in death with Senta, is redeemed."

The selection presented at these concerts is from the second act of the opera. The rising of the curtain discloses Senta, Mary (her former nurse) and some Norwegian girls at work spinning. "On the wall of the room hangs the portrait of the Flying Dutchman, whose face has a fascination for Senta, and rouses in her a romantic attachment. In a ballad she relates his story to Mary and the maidens as they spin, and winds herself up to the highest pitch of excitement in relating it. Meanwhile, Erik the huntsman, her lover, has come in to tell that he has seen her father's ship entering the port. The maidens wish to rush off at once to welcome the crew and hear their news, but they are kept by Mary to finish their household work, and prepare food for the hungry sailors. Senta also is eager to go and meet her father, but she is restrained by Erik, who, expecting that Daland will now fulfil his intention of finding a husband for Senta, earnestly pleads his suit with her once again. Senta listens as if in a trance, and Erik goes on to tell her a dream he has had, in which he saw her meeting her father and the sailor whose portrait hangs in the room, and promising to be the wife of the latter. Senta is greatly excited by the recital, and cries out that he in whose face and story she takes such an interest is seeking for her, and that she will be his. Erik rushes away in horror and despair, and Senta, after her outbreak, remains in the room in deep thought, with her eyes fixed on the picture. Meanwhile, Daland and his guest have reached the house, and Senta starts from her reverie at the sight of the stranger, recognizing his likeness to the portrait. Daland asks Senta to receive him

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as a guest and a husband. A long scene between Senta and the Dutchman follows, in which Senta heroically vows to share his lot, and be faithful to him until death, he receiving her promise with transport . . . ."

The text of this dramatic scene is as follows, space permitting the quotation of the English words only—as translated by the Rev. John Troutbeck:—

THE DUTCHMAN:—Like to a vision, seen in days long bygone,
This maiden's face and form appear;
What I have sought thro' countless years of sorrow,
Am I at last beholding here.
Oft from the depth of darkness gazing upward,
Sore have I longed a love like hers to gain;
A beating heart was left me for my torment,
That I might still awake to all my pain!
This quenchless flame I feel within me burning,
Can I, unhappy one, love dare to call it?
Ah no! it is but longing for release,
That I, through such an angel, might have peace!

SENTA:—And am I sunk in wondrous depths of dreaming?
Is this a vision which I see?
Or am I now set free from long delusion?
Has morning truly dawned on me?
See! there he stands, his face with sorrow clouded;
He tells me all his mingled hope and fear;
Is it the voice of sympathy that cheats me?
As he has oft in dreams, so stands he here.
The sorrow which within my breast is burning—
Ah! this compassion, what dare I to call it?
Thy heart is longing after rest and peace,
And thou at last through me shalt find release.

THE DUTCHMAN:—Wilt thou, thy father's choice fulfilling,
Do what he said? Say, art thou willing?
Wilt thou, indeed, thyself forever give to me?
Shall I in truth, a stranger, thus be blest?
Say, shall I find the time of sorrow ended—
In thy true love my long-expected rest?

SENTA:—Whoe'er thou art, where'er thy curse may lead thee
And me; when I thy lot mine own have made,
Whate'er the fate which I with thee may share in,
My father's will by me shall be obeyed.

THE DUTCHMAN:—So full of trust? What! canst thou, in thy gladness,
For these my sorrows deep compassion know?

SENTA:—Unheard-of sorrows! would I joy might bring thee!

THE DUTCHMAN:—How sweet the sound that breaks my night of woe!
Thou art an angel, and a love angelic
Can comfort bring to one like me.
Ah, if redemption still be mine to hope for,
Heaven grant that she my savior be!

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SENTA:—Ah, if redemption still be his to hope for,
Heaven grant that I his savior be!

THE DUTCHMAN:—Ah, thou, the certain fate foreknowing,
Which must indeed with me be borne,
Wouldst not have made the vow thou madest—
Wouldst not to be my wife have sworn?
Thou wouldst have shuddered ere devoting,
To aid me, all thy golden youth—
Ere thou hast woman's joys surrendered,
Ere thou hast bid me trust thy truth?

SENTA:—Well know I woman's holy duties;
O hapless man, be thou at ease!
Leave me to fate's unbending judgment—
Me, who defy its dread decrees!
Within the secret realm of conscience
Know I the high demands of faith:
Him whom I choose, him I love only,
And loving e'en till death!

THE DUTCHMAN:—A healing balm for all my sorrows
From out her plighted word doth flow.

SENTA:—'Twas surely wrought by pow'r of magic
That I should his deliv'rer be.

THE DUTCHMAN:—Hear this! Release at last is granted!
Hear this, ye mighty:
Your power is now laid low!
Star of misfortune, thou art paling!
Hope's glorious light now shines anew!
Ye angels, ye who once forsook me,
Aid now my heart, and keep it true!

SENTA:—Here may a home at last be granted,
Here may be rest, from danger free!
What is the power within me working?
What is the task it bids me do?
Almighty, now that high Thou hast raised me
Grant me Thy strength, that I be true!

Three Episodes, Opus 38.

Adolf Weidig.
Born Nov. 28, 1867, at Hamburg.

This new composition (or group of compositions, more accurately), by one who has had several representations on these programs in previous seasons, will be played for the first time on these occasions. At Mr. Stock's suggestion the author has supplied the following information concerning his music:—

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It was in the spring of 1906 when sauntering through beautiful country, observing the awakening of nature, Clärchen's song from Goethe's "Egmont" came to my mind:

Freudvoll
Und leidvoll,
Gedankenvoll sein;
Langen
Und bangen
In schwebender Pein;
Himmelhoch jauchzend,
Zum Tode betruebt;
Glücklich allein
Ist die Seele, die liebt!

Gladness
And sadness,
And pensiveness blending;
Yearning
And burning
In torment ne'er ending;
Sad unto death,
Proudly soaring above;
Happy alone
Is the soul that doth love!

The last few lines (I am referring to the German words, the English translation is not literal) kept on repeating themselves until the thought became music! Not until July of the same year however was I able to think seriously of the composition and by the first of September the second and third episodes were finished. Goethe's words served as "Mottos": "Zum Tode betruebt" and "Glücklich allein ist die Seele, die liebt."—I did sketch some thoughts for the first movement at the same time but discarded them again. The mood which "Himmelhoch jauchzend" expresses is so difficult to attain in our, perhaps, too serious times that I had almost given up the thought of ever writing that "movement"—But another summer came and with it the freedom from cares and every-day tasks; the country was more beautiful than ever; birds, flowers, plants and trees sang constantly songs of joy. I simply could not help writing the "Scherzo" with its motto "Himmelhoch jauchzend"!

ADOLF WEIDIG.

The work as a whole may be described in a general way as having been conceived and developed along classic lines, being to all intents and purposes a symphony (so far as the "form" is concerned) minus the conventional first movement—the latter circumstance accounting, doubtless, for the composer's having refrained from applying to it so imposing a title.

Tone-Poem—"Don Juan," Opus 20.

Richard Strauss.
Born June 11, 1864, at Munich.

"Don Juan," the first of Richard Strauss' elaborate tone-poems, was composed in November, 1889, and played for the first time at Weimar—before the close of the same year. The theme of this brilliant work is to be found in the following extracts from a poem of the same name by Nikolaus Lenau (Niembsch von Strehlenau—

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1802-'50) which the composer has caused to be printed on the fly-leaf of the score, and which are quoted here as the most serviceable popular guide to the meaning of the music:—

Den Zauberkreis, den unermesslich weiten,
Von vielfach reizend schönen Weiblichkeiten
Möcht' ich durchzieh'n im Sturme des Genusses,
Am Mund der letzten sterben eines Kusses.
O Freund, durch alle Räume möcht' ich fliegen,
Wo eine Schönheit blüht hinknien vor Jede
Und, wär's auch nur für Augenblicke, siegen.

* * * *

Ich fliehe Ueberdruss und Lustermattung,
Erhalte frisch im Dienste mich des Schönen,
Die Einz'lne kränkend, schwärm' ich für die Gattung.
Der Odem einer Frau, heut Frühlingsduft,
Drückt morgen mich vielleicht wie Kerkerluft.
Wenn wechselnd ich mit meiner Liebe wandre
Im weiten Kreis der schönen Frauen,
Ist meine Lieb' an jeder eine andre;
Nicht aus Ruinen will ich Tempel bauen.
Ja! Leidenschaft ist immer nur die neue;
Sie lässt sich nicht von der zu jener bringen,
Sie kann nur sterben hier, dort neu entspringen,
Und kennt sie sich, so weiss sie nichts von Reue.
Wie jede Schönheit einzig in der Welt,
So ist es auch die Lieb', der sie gefällt.
Hinaus und fort nach immer neuen Siegen,
So lang der Jugend Feuerpulse fliegen!

* * * *

Es war ein schöner Sturm, der mich getrieben,
Er hat vertobt und Stille ist geblieben.
Scheintodt ist alles Wünschen, alles Hoffen;
Vielleicht ein Blitz aus Höh'n, die ich verachtet,
Hat tödlich meine Liebeskraft getroffen,
Und plötzlich ward die Welt mir wüst, umnachtet;
Vielleicht auch nicht;—der Brennstoff ist verzehrt,
Und kalt und dunkel ward es auf dem Herd.

O magic realm, illimited, eternal,
Of gloried woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And—if for one brief moment, win delight!

* * * *

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:

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The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection;
And, if 'tis real, it nothing knows of rue!
Each Beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

* * * *

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

—*English Translation by* JOHN P. JACKSON.

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TWENTY-FOURTH PROGRAM

FRIDAY AFTERNOON, MARCH 20—2:15

SATURDAY EVENING, MARCH 21—8:15

Soloist: MR. LEOPOLD DE MARÉ

OVERTURE to "Benvenuto Cellini," . . . . BERLIOZ

TWO LEGENDS from the "Kalevala"— . . SIBELIUS
I. "THE SWAN OF TUONELA."
II. "LEMMINKÄINEN TURNS HOMEWARDS."

CONCERTO FOR WALDHORN,
E Flat, Opus 11, ... STRAUSS
ALLEGRO –
ANDANTE.
ALLEGRO.

INTERMISSION

SYMPHONIC PROLOGUE to
"William Ratcliff," Opus 6, . . . VAN DER STUCKEN

CONCERT OVERTURE—
"Cockaigne," Opus 40, ... ELGAR

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Overture to "Benvenuto Cellini."

Hector Berlioz.
Born Dec. 11, 1803, at Côte St. André.
Died Mar. 9, 1869, at Paris.

"Benvenuto Cellini"—opera semiseria in three acts, the text by Léon de Wailly and Auguste Barbier and the music by Hector Berlioz—was produced on September 3, 1838, at the Académie de Musique in Paris; in his Mémoirs the composer tells of its "brilliant failure." "The opera," says he, "at last arrived at peformance. The overture received exaggerated applause, and the rest was hissed with admirable energy and unanimity. It was given three times, however, after which Duprez threw up the part of Benvenuto and the work disappeared from the bills, not to reappear till long afterwards, when A. Dupond spent *five whole months* in studying the part, which he was frantic at not having taken in the first instance."

The overture is in conventional form, consisting of a slow introduction and a brilliant symphonic movement. The themes are from the opera, the opening one (the "Cellini" motive proper) being suggestive of the dashing character of the hero.

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Two Legends from the "Kalevala."

Jean Sibelius.
Born December 8, 1865, at Tavastehus, Finland.

Finland is blest with a particular wealth of folk-lore, a great part of which has been collected in the national epic-poem "Kalevala"—from which her native composers have received chiefly their inspirations. The "Kalevala" derives its name from Kaleva—"the land of plenty and happiness," whence went forth the heroes Wainamoinen, Ilmarinen and Lemminkäinen to do battle with Louhi, Hüse, Yorukahainen and others from the cold country to the north—Pohjola, and Tuonela—the land of death. The importance of the "Kalevala" among the world's epics is to be perceived from Professor Max Müller's remarks concerning it:—"From the mouths of the aged," says he, "an epic has been collected, equalling the *Iliad* in length and completeness; nay—if we can forget for a moment all that *we* in our youth learned to call beautiful—not less beautiful. A Finn is not a Greek, and a Wainamoinen was not a Homer. But if the poet may take his colors from that nature by which he is surrounded, if he may depict the men with whom he lives, *Kalevala* possesses merits not dissimilar from those of the *Iliad*, and will claim its place as the fifth national epic of the world, side by side with the Ionian songs, with the *Mahâbhârata* the *Shahnâmeh*, and the *Nibelunge*." From this storehouse of old-world romance Sibelius has drawn the materials for the two selections we are now to hear.

The first of these, "The Swan of Tuonela," is a weird tone-poem founded on a legend of Tuonela—the realm of death, and about which there flows a river broad and gloomy. Upon the bosom of these dark waters rides a swan, singing his melancholy song of death as he glides along in dismal solitude. The movement opens mysteriously in the divided strings, and presently the English horn begins the intonation of a mournful melody to which the violoncellos and subsequently the violins respond with expressive phrases of similar hue. These melodies constitute the principal thematic elements of this composition, which bears no resemblance to any of the established classic forms—being simply a picturesque movement developed with remarkable facility in illustration of the subject named in the title.

The second number, "Lemminkäinen Turns Homewards," is based on an episode from the life of the war hero of Finnish my-

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thology. The legend tells us that, exhausted by a long succession of struggles and combats, Lemminkäinen determines to seek his native land. He turns his face homewards, and after a journey filled with adventures he finds himself at last amongst the scenes of his childhood. Detailed thematic analysis would not increase the enjoyment of this brilliant composition—whose development, like that of the preceding movement, is of the freest possible description. One is at no loss, however, to follow the warrior as he pursues his way homewards. A combat interrupts his progress for a while, but when this obstacle has been overcome he resumes his journey with ever-increasing impatience—the tempo becoming more and more spirited and the instrumentation more and more boisterous, until finally a brilliant climax indicates that the goal is reached and that Lemminkäinen is once more amongst his own people.

Concerto for Waldhorn, E Flat, Opus 11.

Richard Strauss.
Born June 11, 1864, at Munich.

Strauss wrote this unique piece, whose opus-number shows it to be one of his earlier compositions, for his father—Franz Strauss, a horn-player of note. It has been performed once before amid these surroundings—at the concerts of January 29–30, 1892, by Mr. Herman Dutschke, then horn soloist of this orchestra.

The first movement—in E flat major, *Allegro* and 4–4 time—does not follow any established "form", being describable rather as a quasi-rhapsodical composition having for its principal object, apparently, the exploitation of the solo instrument. It opens with

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a jaunty "hunting call" for the solo horn—to be heard again in the last movement and constituting in a way the chief thematic element of this one, forming the basis of the brilliant orchestral passages which alternate with long-spun melodies for the solo instrument. In the end this movement passes without pause over into the second—a romanza-like composition in A flat minor (*Andante* and 3-8 time), with a short contrasting intermediary section in E major.

The third and last movement—in E flat major, *Allegro* and 6-8 time—is a buoyant rondo developed mainly from the jaunty theme (derived from the "hunting call" aforementioned) stated by the solo horn (following a short introduction), and embracing here and there sundry allusions to the contents of the first movement.

Symphonic Prologue to "William Ratcliff," Opus 6.

Frank van der Stucken.
Born October 15, 1858, at Fredericksburg (Texas).

Although a native of this country, as shown above, Mr. van der Stucken's early life was passed in Europe—his parents having taken him to Antwerp when he was about eight years of age. Here he became a pupil of the late Pierre Benoît, at the Flemish Music School. Later on (1876-'78) he studied with Grieg, Reinecke and Langer at Leipsic—after which he traveled for some time (1879-'80) in Germany, France and Italy. In 1881 he became kapellmeister at the City Theatre in Breslau, where he produced (1882) his inci-

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dental music to Shakespeare's "The Tempest." 1883 was spent with Grieg at Rudolstadt and with Liszt at Weimar, and the following year he returned to this country—succeeding Leopold Damrosch as director of the "Arion" society of New York. In 1895 he was appointed conductor of the Cincinnati Symphony Orchestra. His compositions include (in addition to the one now performed and the "Tempest" music mentioned above) a grand opera—"Vlasda" (1883); an Episode—"Pagina d'amore", a "Festival March", a Symphonic Festival Prologue—"Pax Triumphans", etc. for orchestra; sundry choruses, songs, pianoforte pieces, etc., etc.

The selection now presented (for the first time at these concerts) was composed in 1879 and played for the first time at Weimar in November, 1883—since when, it is understood, the instrumentation has been rewritten practically throughout. The work has its source in Heinrich Heine's tragedy "William Ratcliff" (published at Berlin in 1823), a summary of which is printed on the fly-leaf of the score:—

Edward Ratcliff and Fair Betty loved each other. But later the light-headed girl became afraid of Edward's all too vehement passion, and married the Laird MacGregor. Out of pique and desperation, Edward married likewise. But neither of them could forget the old love. Once, when Fair Betty espied Edward from her window, she stretched out her arms toward him yearningly. MacGregor saw it; next morning Edward was found killed in the castle moat. Shortly thereupon Fair Betty died. From Edward's wedlock had sprung a son, William; and Fair Betty left a daughter, Maria.

William Ratcliff came as a young student to MacGregor's castle. At first sight he was seized with an irresistible inclination toward Maria. At first she seemed to like him well, but he soon saw that all was but play for her. With a bleeding heart William left his Scotch home, to seek forgetfulness in the intoxications of London life. But invisible powers kept drawing him back to nearness to his beloved. He had sworn to kill every rival, and had already twice kept his oath. When Maria had given her hand for the third time, and the bridegroom, Lord Douglas, had already come for the wedding, William challenged him, too, to a duel. This time he was vanquished, but Douglas gave him his life, as he recognized in William the knight who had rescued him from robbers on the morning of that very day. Insane from impotent rage, William now sees the misty figures arise which had so often appeared to him since his earliest youth: a man and a woman, who yearningly stretch forth their arms to him. William seems to understand their warning, and proceeds to the tragic solution of his fate. On the wedding evening he stabs Maria in her nuptial chamber, and, after avenging his father by killing MacGregor, falls by his own hand at his beloved's side, while the misty figures unite in an embrace above him, and then vanish.

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There is also this synopsis of the music itself:—

I.

PRELUDE.

Rhapsodic Sounds—Expression of the Rhapsode's Feeling—Rhapsodic Sounds.

II.

EDWARD RATCLIFF.

Love-Idyl—Destroyed Happiness—Catastrophe—Lament.

III.

WILLIAM RATCLIFF.

William's Sorrows—The Misty Figures—Catastrophe—Lament.

IV.

POSTLUDE.

Expression of the Rhapsode's Feeling—Retrospects—Rhapsodic Lament.

It is not to be understood from the foregoing that the work is in four separate numbers, the music taking the shape of one continuous movement of which this synopsis is the "program"—a composition having the general complexion of the prologues in old Greek plays, and embodying the impressions induced by the tragic story told by the poet.

The piece opens—in C minor, *Maestoso* and 4-4 time—with the "Rhapsodic Sounds" named in the program, some preluding of the harps and the pianoforte leading thence to the "Expression of the Rhapsode's Feeling." This proceeds to a climax, following which the "Rhapsodic Sounds" are heard again—leading to the conclusion of the "Prelude." Next "The Story before the Tragedy" (Part II—"Edward Ratcliff"), beginning—in G major, *Allegretto moderato* and 4-4 time—with a Scotch-hued subject in the English horns which forms the foundation theme of the entire movement. Presently this "Love-Idyl" is interrupted by an outburst of the brasses and general tumult throughout the orchestra—marking the beginning of the "Destroyed Happiness" episode named in the program. The music now proceeds dramatically to the "Catastrophe" (the assassination of Edward Ratcliff), this passing in turn into the "Lament." The third section, "The Tragedy" ("William Ratcliff" in the program) opens—in C minor, *Allegro molto agitato* and 4-4 time—with the picturing of "William's Sorrows"; a longish passionate episode leading to the appearance of "The Misty

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Figures" (phantoms of Edward Ratcliff and Fair Betty—typified by an undulating subject in the deeper strings *pianissimo* over a sighing of the violins and muttering of the kettle-drum). Follow further dramatic developments, leading finally to the second and greater "Catastrophe" (William's killing of Maria) as symbolized by a tremendous climax for the full orchestra—amid which are heard the tolling of bells and the weird knell of the tam-tam and rumble of the great drum. Then a lamentation of the brasses, leading to the "Postlude"—a retrospect (as the program indicates) of the whole, and concluding with the "Rhapsodic Sounds" heard at the start.

Concert Overture, Opus 40—
"Cockaigne" (In London Town).

Edward (William) Elgar.
Born June 2, 1857, at Broadheath (near Worcester), England.

The following was given as the descriptive program of this composition on the occasion of its production in London—under the direction of the composer:—

"Although the present work is in sonata form . . . it does not present the subject from a general point of view. In other words, we have not to consider an extensive *coup d'œuil,* but rather a succession of scenes, in the manner of a panorama. To link these not only by sequence in a common "argument," but also by personal interest, the composer imagines a pair of lovers setting out for a stroll

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through London streets. It is a fine afternoon; the thoroughfares are animated, and the current of the great city's vitality runs strongly through every avenue. This picture is first suggested, and followed by a section expressive of the sincere and ardent spirit underlying the Cockaigner's frivolity and luxury. The lovers turn into one of the parks and, yielding to the quieter influences of the scene, concern themselves with their own personal romance. We are to recognize the spirit of their conversation, and follow the fluctuations of their passionate feeling. They are somewhat rudely interrupted by the pranks of Young London, pert and nimble as the Apprentices in "Die Meistersinger." In the streets again, our pair presently catch the distant strains of an approaching military band. The music becomes louder and louder, till the band passes with strenuous blare and clang, presently dying away. The lovers next enter a church. The organ is playing, but the noise of the tumultuous life without penetrates within, and the result is a polyphonic blend of the secular and religious. Passing once more into the streets, our lovers find all their former experience repeated and intensified."

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TWENTY-FIFTH PROGRAM

FRIDAY AFTERNOON, MARCH 27—2:15

SATURDAY EVENING, MARCH 28—8:15

Soloist: MRS. FANNIE BLOOMFIELD ZEISLER

OVERTURE to "Oberon," . . . . . WEBER

SYMPHONIC SUITE—"Cyrano de Bergerac," FOERSTER

I. ANDANTE CON MOTO—ALLEGRO.
II. ANDANTE SOSTENUTO.
III. ALLEGRO VIVO E CAVALLERESCO.
IV. ALLEGRO DECISO—ANDANTE AMOROSO.
V. ANDANTE SOSTENUTO.

CONCERTO FOR PIANOFORTE No. 1,
G Minor, Opus 25, ... MENDELSSOHN

MOLTO ALLEGRO CON FUOCO—
ANDANTE.
PRESTO—MOLTO ALLEGRO E VIVACE.

INTERMISSION

SYMPHONIC POEM—"Cleopatra," . . CHADWICK

ANDANTE SPIANATO AND POLONAISE,
for Pianoforte and Orchestra, Opus 22, . . CHOPIN

Orchestration by FREDERICK STOCK.

SELECTIONS from "The Damnation of Faust," BERLIOZ

INVOCATION—
MINUET OF THE WILL-O'-THE-WISPS.
DANCE OF THE SYLPHS.
MARCH—"RAKOCZY."

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Overture to "Oberon."

Carl Maria von Weber.
Born Dec. 18, 1786, at Eutin, Oldenburg.
Died June 5, 1826, at London.

"Oberon," or "The Elf-King's Oath"—Weber's last opera, and almost his very last composition—was completed in London on April 9, 1826. The autograph score of the overture bears the following inscription: "Vollendet d. 9 Aprill, 1826. Vormittags 11-45 Uhr, und somit die ganze Oper Oberon. Soli Deo Gloria!!! C. M. v. Weber." Three days later the work was produced at Covent Garden, where it was performed no less than twenty-eight times before the end of the following month. In accordance with the terms of his contract the first twelve representations were conducted by the composer, and these, with the exception of a few appearances at concerts, were his final efforts in the cause of the art which he had served so faithfully and so brilliantly.

Weber's health was in an alarming state before he crossed to England, and that he was conscious of his condition is evident from his having remarked to one of his friends that he was "going to London to die"—a prophecy which most unhappily was fulfilled. By the time "Oberon" was well under way his strength was failing rapidly, and despite his anxiety to see his kindred once more and his hurried preparations for the homeward journey, death overtook him in the British metropolis, where he passed away in the dead of night and alone at the house of Sir George Smart, by whom he was being entertained. The following pathetic account of the discovery of his death is related by a Mr. Heincke—whose father (a German iron-monger) was Mendelssohn's landlord, by the way, when the latter visited London in 1829:—"Early one morning," says Mr. Heincke, "Sir George Smart's man-servant, from up the street, came rushing into the shop and breathlessly asked my father if

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he would send a man at once to break open a bed-room door. All the men had gone to breakfast; so my father caught up a bag of tools and went himself as fast as he could to Sir George's house. . . . My father forced the door, and thus he was the first to look upon the face of poor Weber as he lay there with his arm under his head, in the long sleep of death." A post-mortem examination was held forthwith, the certificate of which was found a few years ago among the papers of the late Sir Julius Benedict, who was a pupil of Weber's. The funeral took place with great ceremony on June 21, and Weber's remains found a temporary resting-place at Moorfields Chapel; in 1844 they were transported to Germany.

The original libretto of "Oberon" was in English, having been composed by James R. Planché after Sotheby's English translation of Wieland's poem of the same name and Villeneuve's "Huon de Bordeaux." The text was translated subsequently into German, and in this guise the opera was produced at Leipsic in December, 1826, at Vienna in March, 1827, and at Berlin in July, 1828. Paris heard this German version with indifference in 1830, but a French adaptation brought out at the Théâtre Lyrique in 1857 met with success. The work was revived at London in 1860, in Italian and with recitatives by Sir Julius Benedict and other interpolations. The original English version was the first to be heard in this country, having been given at New York on October 9, 1829. The Italian version was brought out at Philadelphia in March, 1870.

The overture, the last portion of the opera to be written, consists of a slow introduction (*Adagio sostenuto*) and an *Allegro con fuoco* movement—both in D major and 4-4 time; like the overtures to "Der Freischütz" and "Euryanthe" it is constructed from themes taken from the opera. The following (copied from a former program) does excellent service as a popular description of this brilliant composition:—

Softly sounding through the surrounding silence we hear the long-drawn notes of Oberon's horn, the potent spell by which all the magical enchantments in the opera are conjured up. Elfin forms flit gracefully through the foliage. The fairy dance ends in a gentle sigh of love. Here we meet with one of von Weber's most charming and original orchestral devices. This tender love-melody is harmonized in three parts, the upper voice being sung by the violas and first 'celli in unison, the middle voice by two clarinets in their low *chalumeau* register, and the bass sustained

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by the second 'celli. Nothing could be simpler, and yet the effect is utterly without parallel in orchestration. Then comes a sudden crash of the whole orchestra—the most sudden, the least expected, the loudest sounding crash in all orchestral music. It is famous everywhere: it has probably given rise to more comic incident, in thus bursting upon the unprepared ears of the audience, than any other single passage in all orchestral music. And, curiously enough, it never loses its magic; every time you hear it, it sounds louder and more tremendous than the last. The ensuing *Allegro con fuoco* begins with a very pleasing rapid figure for the violins, an idea delightfully fresh and spirited. The second theme of this *Allegro*, first introduced by the clarinet and then taken up by the first violins, is the melody of Sir Huon's love-song. The brilliant conclusion theme is taken from the final *stretto* of Reiza's grand scene, "Ocean! thou mighty monster."

Symphonic Suite—"Cyrano de Bergerac."

Josef B. Foerster.
Born Dec. 30, 1859, at Prague.

Prominent among Bohemian composers of the present day is the author of this selection—the son of Professor Josef Foerster, teacher of harmony and composition at the Prague conservatory of music and kapellmeister at St. Veit's cathedral in that city. It was not the elder Foerster's intention that his son should devote himself wholly to music—wherefore the latter entered the high schools of Prague and applied himself to the study of natural science, esthetics and philosophy; at the same time he studied pianoforte- and organ-playing and composition at the Prague Organ School, then a branch of the conservatory. But his love for music grew apace, and the resolve to adopt it as a profession ripened gradually. The then director of the Organ School, Franz Skuhersky (1830-'92), perceiving quickly the young Foerster's unusual talents, appointed him assistant professor in that institution—an event which determined his future career. Presently he became organist at one of the leading churches in Prague—succeeding Antonin Dvorak. Later on he was appointed professor of harmony and composition at the Prague conservatory, and subsequently he filled a similar position at Hamburg (Germany). At the present time he is a resident of Vienna, teaching composition at the conservatory there.

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His wife, the prima-donna Foerster-Lauterer, is a member of the Grand Opera in the Austrian metropolis.

Foerster has been a prolific composer, his writings including (in addition to the selection now played) four symphonies, three suites and the symphonic poem "Mé mladi" (My youth); three operas—"Deborah", "Eva" and "Jessica"; a "Hymnus andelu" (Hymn of the Angels) and a "Stabat Mater" for mixed chorus and orchestra; three string quartets, two pianoforte trios and a quintet; three sonatas for violin and pianoforte and violoncello and pianoforte; many pieces for pianoforte solo and more than three hundred songs. Also the music for the dramatizations of the fairy tales "Princess Pampeliska" and "Sipkova Ruzena" and for Vrchlicky's trilogy "Samson." His operas have been performed with conspicuous success at the National Opera in Prague; and his orchestral works and chamber-music have found favor in many old-world musical centres—including Vienna, Hamburg, Berlin and Turin.

The symphonic suite now presented (for the first time in this country)—founded on Edmond Rostand's well-known drama "Cyrano de Bergerac"—was awarded a first prize by the Bohemian Academy of Arts and Sciences of Prague. On the fly-leaf of the score is the following "program" (in French):—

a) Andante con moto—Allegro.

Cyrano: "I love!"
(Act I—Scene 5.)

b) Andante sostenuto.

Roxane: "Bid him write to me!—An hundred men! What bravery!"

Cyrano: "Oh! I have fought better since."
(Act II—Scene 6.)

c) Allegro vivo e cavalleresco.

de Guiche: "What's this? Where did that man fall from?"

Cyrano: "From the moon!" . . . . . .
(The quarter-hour is up. Monsieur, I release you: the wedding is over.)
(Act III—Scene 11.)

d) Allegro deciso—Andante amoroso.

Cyrano: "I love thee! I am mad! I can endure no more; it is too much!"
(Act III—Scene 6.)

e) Andante sostenuto.

Cyrano: "Roxane, adieu! I must die!"
(Act V—Scene 5.)

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As the foregoing indicates, the work is made up of five movements or "scenes" illustrative of certain situations in the drama—familiarity with which will prove of course the safest and in fact the only reliable, guide to the meaning of the music. The numbers are all of comparatively small dimension and light texture and of a nature not requiring detailed explanation—the re-employment of sundry prominent themes tending to give to the whole a semblance of continuity in keeping with the character of the subject.

Concerto for Pianoforte No. 1, G Minor, Opus 25.

Felix Mendelssohn-Bartholdy.
Born Feb. 8, 1809, at Hamburg.
Died Nov. 4, 1847, at Leipsic.

This well-known piece—the first of Mendelssohn's two works of the kind, and of which he spoke in a letter as "a thing rapidly thrown off"—was composed in (or about) 1832 and published in May of the following year. Grove says that it was played by the composer at Munich in 1831, and names these as the probable place and time of its origin; the Edition Peters gives the date mentioned above.

The score embraces the orthodox three movements, of which the first (in G minor and 4–4 time) is a brilliant *Allegro* developed from the customary two themes—both given out by the solo instrument; the second (which follows without pause) an expressive romanza-like *Andante*—in E major and 3–4 time, and the last (preceded by a longish *Presto* introduction) a dashing rondo—in G major, *Molto allegro e vivace* and 4–4 time—containing (towards the close) some brief reminiscences of the themes of the first movement.

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Symphonic Poem—
"Cleopatra."

George Whitfield Chadwick.
Born Nov. 13, 1854, at Lowell, Mass.

This selection was written in 1904 and performed for the first time at one of the concerts of the Worcester (Mass.) Music Festival of the following year. On that occasion the program-book contained the following descriptive remarks, which are understood to have the approval of the composer and therefore are quoted here by way of explanation of the meaning of the music:—

"The life of Antony by Plutarch contains many vivid situations which are susceptible of musical illustration in the modern sense, and those having the most direct reference to Cleopatra have been chosen for musical suggestion in this piece, although the action of the tragedy is not literally followed.

The symphonic poem opens (F major, *andante sostenuto*) with an undulating motive for flutes and harps, suggesting the voyage on the Cydnus, which, after a climax for the whole orchestra, is succeeded by an *allegro agitato* depicting the approach of Antony and his army. A bold military theme (*allegro marziale*, D major), in which the brass and percussion instruments play an important rôle, is worked up to a powerful climax, but soon dies away in soft harmonies for the wind instruments and horns. The Cleopatra theme then begins, first with a sensuous melody for the violoncello (F major), repeated by the violins and afterwards by the whole orchestra.

The key now changes to D-flat (*molto tranquillo*). Strange harmonies are heard in the muted strings. The English horn and clarinet sing short, passionate phrases, to which the soft trombones later on add a sound of foreboding. But suddenly the Cleopatra theme appears again, now transformed to vigorous *allegro*, and Antony departs to meet defeat and death (F minor, *allegro moderato*).

The Antony theme is now fully worked out, mostly in minor keys and sometimes in conjunction with the Cleopatra motive. It ends with a terrific climax on the chord of C-flat, and after a pause the introductory phrases are again heard. A long *diminuendo*, ending with a melancholy phrase for the viola, suggests his final passing, and Cleopatra's lamentation (D minor) follows at once.

In this part much of the previous love music is repeated, and some of it is entirely changed in expression as well as in rhythm

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and instrumentation. At last it dies away in mysterious harmonies with muted horns and strings.

The work closes with an imposing *maestoso* in which the burial of Antony and Cleopatra in the same grave is suggested by the two themes now heard for the first time simultaneously. For this, Shakespeare's line is, perhaps, not inappropriate: 'She shall be buried by her Antony. No grave on earth shall hold a pair so famous.' "

Andante Spianato and Polonaise, Opus 22.

Frederic Chopin.
Born Feb. 22, 1810, near Warsaw.
Died Oct. 17, 1849, at Paris.

The full title of this famous composition reads (in translation) "Grand Polonaise brilliant, preceded by an Andante spianato, for the piano with orchestra. Dedicated to Madame the Baroness d'Est." It is supposed to have been written (or begun, at least) in 1830, and was published in 1836. Chopin played it in public for the first time on April 26, 1835, at a Paris Conservatoire concert arranged for Habeneck's benefit—this being named as the only occasion on which he performed it with orchestra.

The piece opens with the "Andante spianato" named in the title—a tranquil, sustained movement (*spianato* signifying smoothly or evenly) for the pianoforte alone, and partaking somewhat of the style and temper of the master's nocturnes. "It makes one think of a lake on a calm, bright summer day"—says Chopin's devoted and painstaking biographer Frederick Niecks. "A boat glides over the pellucid, unruffled surface of the water, by-and-by

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halts at a shady spot by the shore, or by the side of some island (3–4 time), then continues its course (6–8 time), and finally returns to its moorings (3–4)."

Follows the polonaise proper—beginning with a short orchestral ritornello and proceeding, in Chopin's most brilliant and captivating manner, to a dashing conclusion.

The orchestral parts of the polonaise have been re-scored for these performances by Mr. Stock.

Selections from "The Damnation of Faust."

Hector Berlioz.
Born Dec. 11, 1803, at Côte St. André.
Died Mar. 9, 1869, at Paris.

"La Damnation de Faust"—légende dramatique in four parts (Berlioz's Opus 24), was produced under the composer's direction in 1846, at the Opéra Comique in Paris. Although a failure at first the work was received soon with favor in Germany, and later on—but not until after Berlioz's death—it achieved great success in France. Nowadays it is the most universally popular, probably, of all the master's compositions.

The "Invocation" is Mephistopheles' summons to the evil spirits, who appear forthwith and surround Marguerite's home—joining in the "Minuet of the Will-o'-the-Wisps."

Faust having been sung to sleep by the Gnomes and Sylphs, the latter indulge in a dance—the vision of Marguerite appearing to Faust meanwhile.

As is known doubtless to every one, the "Rakoczy" march did not originate with Berlioz—being based instead on a very old and famous Hungarian tune, whose title is the name of an ancient and once wealthy and powerful family of that country. Berlioz's march—which, by the way, was not included in the original score of "The Damnation of Faust,"—is but an orchestral adaptation of this

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celebrated melody, written especially for a concert at Pesth. The idea having been suggested to him of making a strong appeal to the patriotic feelings of the Hungarian people, he made this arrangement—interpolating it into the first part of the work, and with a result of which he afterward wrote as follows: "When the *crescendo* came and fragments of the march were heard amidst the thunder of cannon from the big drum they woke up, and when the fatal explosion burst upon them in all the fury of the orchestra, the shrieks and cries which rent the hall were positively terrific and so extraordinary as fairly to frighten me. In fact, from that moment the rest of the piece was inaudible amid the clamor of the house."

An interesting account of the origin of the "Rakoczy" march (based on data collected by Akos Laszlo of Berlin) is reprinted herewith, as being of possible interest to present readers:—

When Prince Franz Rakoczy II. (1676-1735), with his young wife, the Princess Amalie Caroline of Hesse, made his state entry into his capital of Eperjes, his favorite musician, the court violinist Michael Barna, composed a march in honor of the illustrious pair and performed it with his orchestra. This march had originally a festive character, but was revised by Barna. He had heard that his noble patron, after having made peace with the Emperor Leopold I. in 1711, was, in spite of the general amnesty, again planning a national rising against the Austrian house. Barna flung himself at the prince's feet and with tears in his eyes, cried "O Gracious Prince, you abandon happiness to chase Nothing!" To touch his master's heart he took his violin and played the revised melody with which he had welcomed the Prince, then happy and in the zenith of his power. Rakoczy died in Turkey, where he, with some faithful followers, among them the gypsy chief Barna, lived in exile.

This Rakoczy March, full of passion, temperament, sorrow and pain, soon became popular among the music loving gypsies as well as among the Hungarian people. The first copy of the Rakoczy March came from Carl Vaczek, of Jaszo, in Hungary, who died in 1828, aged ninety-three. Vaczek was a prominent dilettante in music, who had often appeared as flautist before the Vienna Court, and enjoyed the reputation of a great musical scholar. Vaczek heard the Rakoczy March from a granddaughter of Michael Barna, a gypsy girl of the name of Panna Czinka, who was famous in her time for her beauty and her noble violin playing throughout all

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Hungary. Vaczek wrote down the composition and handed the manuscript to the violinist Ruzsitska. He used the Rakoczy Lied as the basis of a greater work by extending the original melody by a march and a "battle music." All three parts formed a united whole.

The original melody composed by Michael Barna remained, however, the one preferred by the Hungarian people. In the Berlioz transcription the composition of Ruzsitska was partially employed. Berlioz worked together the original melody; that is, the Rakoczy Lied proper, and the battle music of Ruzsitska and placed them in his "Damnation de Faust."

The Rakoczy March owes its greatest publicity to the above named Panna Czinka. This gypsy girl's great talent as a violinist was recognized by her patron, Johann von Lanyi, who had her educated in the Upper Hungarian city of Rozsyno, where as a pupil of a German capellmeister she received adequate musical instruction. When she was fifteen she married a gypsy, who was favorably known as a player of the viola da gamba in Hungary. With her husband and his two brothers, who also were good musicians, she traveled through all Hungary and attracted great attention, especially by the Rakoczy March. Later her orchestra, over which she presided till her death, consisted only of her sons. Her favorite instrument, a noble Amati, which had been presented to her by the Archbishop of Czaky, was, in compliance with her wishes expressed in life, buried with her.

The Rakoczy March has meanwhile undergone countless revisions, of which the most important is beyond doubt that of Berlioz.

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TWENTY-SIXTH PROGRAM

FRIDAY AFTERNOON, APRIL 3—2:15

SATURDAY EVENING, APRIL 4—8:15

Soloist: MR. WILHELM MIDDELSCHULTE

OVERTURE to "Manfred," . . . . . SCHUMANN

CONCERTO FOR ORGAN, F Major, . . . HANDEL

ALLEGRO.
ANDANTE.
ADAGIO—ALLEGRO.
(Cadenza by WILHELM MIDDELSCHULTE.)

VARIATIONS—"Chorale St. Anthony," Opus 56, BRAHMS

INTERMISSION

SYMPHONIA DOMESTICA, Opus 53, . . STRAUSS

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Overture to "Manfred."

Robert Schumann.
Born June 8, 1810, at Zwickau.
Died July 29, 1856, at Endenich.

Schumann's music to Byron's "Manfred" consists of this overture, entr'actes and incidental numbers—sixteen pieces in all; the overture was written in October, 1847, and the remainder of the music was completed the following year. The overture was produced on March 14, 1852, at Leipsic, the first complete performance of all the numbers taking place on the 13th of the following June—at a representation of the drama (as arranged by Schumann) given at the Weimar Court Theatre under the direction of Franz Liszt. The music was played in concert for the first time on March 24, 1859, at Leipsic.

The overture is a remarkably dramatic composition which, while adhering in the main to the established outlines of the sonata-form, nevertheless assumes something of the aspect of a tone-tragedy—with Manfred and Astarte as the leading figures. It begins with a succession of syncopated chords, suggesting the involuntary shudders of an inflexible will—helpless, yet defiant, in the face of approaching and unavoidable doom. Thus the tragic tone is

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struck at the outset, to be deepened in the impressive introduction —in E flat minor, *Langsam* (*Adagio*) and 4-4 time—which leads up to the main body of the movement. The latter is reached finally through a quickening of the tempo and a powerful climax, following which the dramatic principal theme is given out—*In Leidenschaftlichen Tempo* (in impassioned tempo)—the key and time remaining unchanged:—

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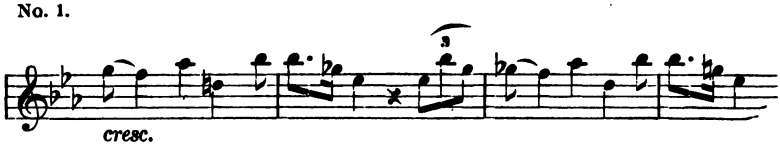

The development of this theme is followed immediately by the entrance of the second—a plaintive, lamenting motive which may be taken as standing for Astarte:—

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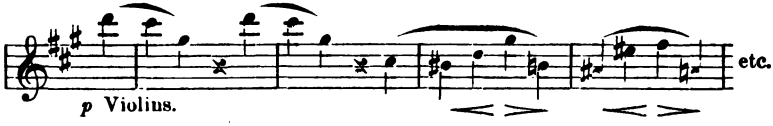
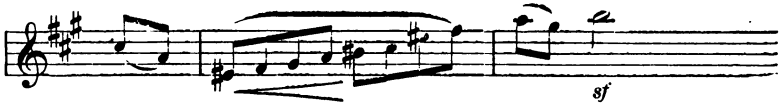


In its train come two subsidiary motives which it may be well to quote, the first vehement and impulsive—

No. 3.



and the second less agitated:—

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The opening section of the movement comes to no definite end, passing almost imperceptibly into the free-fantasia—toward the close of which still another frenzied theme comes to notice in the violas and violoncellos. The recapitulation begins with the restatement of the principal theme, to be carried on with sundry modifications befitting the dramatic situation—the movement attaining its conclusion in a passage suggestive of Manfred's death.

Concerto for Organ, F Major.

George Frederick Handel.
Born Feb. 23, 1685, at Halle.
Died Apr. 14, 1759, at London.

This number is one (the fourth) of a set of six organ concertos which were published at London in October, 1738, as Handel's Opus 4. Unauthorized printings of some of these pieces having appeared, a new and "official" edition was issued—to which Handel, who seems to have been in need of any pecuniary profit obtainable from the sale of his writings, gave his sanction in the following quaint terms:—"These six Concertos were Publish'd by Mr. Walsh from my own Copy Corrected by my Self, and to Him only I have given my Right therein.—GEORGE FRIDERIC HANDEL."

The concerto now played (for the first time at these concerts) is describable briefly as consisting of the customary three move-

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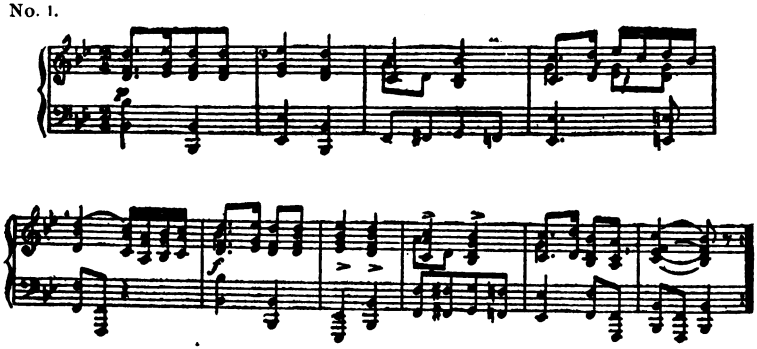
ments—the first being a melodious *Allegro* (in F major and 4-4 time) of characteristic eighteenth-century cut and temper, the second an expressive *Andante* (in B flat major and 4-4 time) and the last—preceded by a short *Adagio* prelude—a spirited fugue (in F major, *Allegro* and 4-4 time). The orchestral parts of the work are scored for the strings, two oboes and bassoon.

Variations, Opus 56—
"Chorale St. Anthony."

Johannes Brahms.
Born May 7, 1833, at Hamburg.
Died April 3, 1897, at Vienna.

These variations are developed from a theme by Haydn—the *Andante* of one of six "divertissements" (for two clarinets, two horns, three bassoons and serpent—the fore-runner of the contra-bassoon) composed presumably for the military band of his patron, the Prince Nicolaus Esterhazy. Brahms has imitated closely Haydn's scoring of the theme, which is stated by the wood-winds and horns:—

No. 1.



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In the first variation the strings execute flowing melodic elaborations over a reiteration of the key-note by the winds:—

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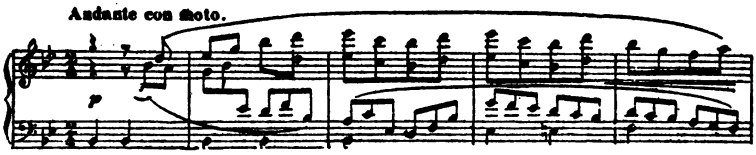

The second variation (minor) pursues the general outline of the theme, being worked up in the following rhythm:—

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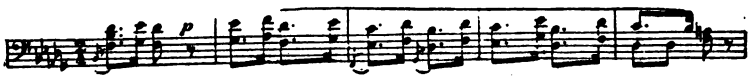
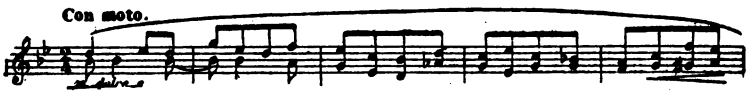


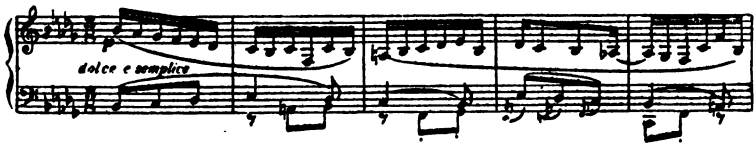
The third variation reverts to the style of the first, comparison between the two revealing the possibilities of melodic invention over a given thematic basis:—

No. 4.



The fourth variation presents a new rhythm—the time, which has hitherto been 2–4, now changing to 3–8. The melody (which will be discerned in the middle voice of the ensuing illustration) is assigned to various wind instruments (in octaves), the accompanying passage-work being carried by the violas:—

No. 5.



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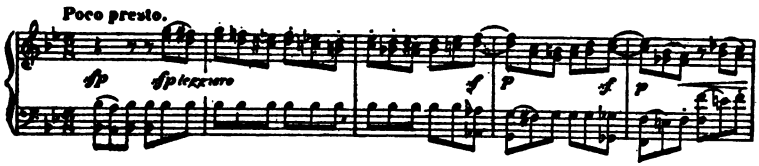
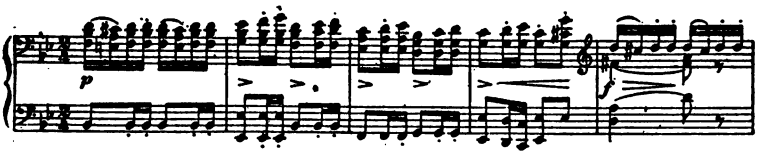
The fifth variation has the temper of a scherzo, with different groups of instruments alternating in the statement of the upper and lower parts—as the latter are inverted:—

No. 6.



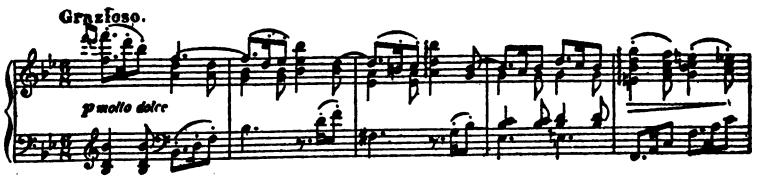
In the sixth variation a return is made to the original 2-4 time of the theme, with new rhythmical effects introduced and developed over an altered harmonic foundation:—

No. 7.



The seventh variation is a sprightly *allegretto* movement in the style of a "siciliano":—

No. 8.



The eighth variation may be passed over with the remark that it is elaborately contrapuntal in character, howbeit the devices employed in its development are handled so skillfully as not to obtrude themselves upon the attention of the listener—who hears only a continuous flow of subdued and beautiful melody.

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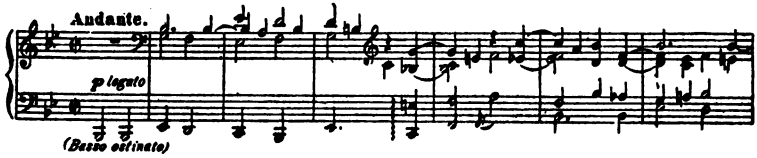
The finale is developed over a *basso ostinato* derived from the theme—*basso ostinato* signifying obstinate (or persistently repeated) bass:—

No. 9.



The *basso ostinato* (which will be discerned in the first five measures of the preceding illustration) is repeated twelve times and then transferred to the upper voices, appearing four times more and leading up to the climax—in which the entire theme is given out *fortissimo.*

Symphonia Domestica, Opus 53.

Richard Strauss.
Born June 11, 1864, at Munich.

This eccentric and much-discussed piece of music was written in 1903 and published during the following year. It was played for the first time at New York on March 21, 1904, under the direction of the composer. The score (dated "Charlottenburg, December 31, 1903" and bearing the dedication "To my dear Wife and our Boy") calls for a huge orchestra, as follows:—1 piccolo, 3 flutes, 2 oboes and oboe d'amore, English horn, 4 clarinets and bass-clarinet, 4 bassoons and double-bassoon, 4 saxophones (ad libitum), 8 horns, 4 trumpets, 3 trombones, bass-tuba, 4 kettle-drums, triangle, tambourine, glockenspiel, cymbals, bass-drum, 2 harps, 16 first

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violins and the same number of second violins, 12 violas, 10 violoncellos and 8 double-basses.

At the time of its production, as well as on subsequent occasions, Strauss refused steadfastly to supply any explanation whatever of the meaning of this "symphony"—insisting that he wished it to be "listened to purely as music." At the same time he seems, as usual, to have raised no objection to the writing and publication of elaborate descriptions by others than himself—in which connection some remarks by Mr. Ernest Newman of London (bearing upon the first performance there) are of interest:—

"It has been said very confidently that here Strauss has forsaken programme music and gone back to music of the absolute order; it has also been said, with equal confidence, that he has done nothing of the kind. Strauss himself has behaved as foolishly over it as he might have been expected to do after his previous exploits in the same line. He writes a work like 'Till Eulenspiegel,' that is based from start to finish on the most definite of episodes, and then goes through the heavy farce of 'mystifying' his hearers by telling them he prefers not to give them the clue to the episodes, but to leave them to 'crack the nut' as best they can. All the while he is giving clue after clue to his personal friends, till at length sufficient information is gathered to reconstruct the story that Strauss had worked upon; this gradually gets into all the programme books, and then we are able to listen to the work in the only way it can be listened to with any comprehension—with a full knowledge of the programme. With each new work of Strauss there is the same tomfoolery—one can use no milder word to describe proceedings that no doubt have a rude kind of German humor, but that strike other people as more than a trifle silly. So it is now with the 'Symphonia Domestica.' "

The work is understood to have for its underlying purpose the illustration of a day in the composer's family life, and is unique (for a symphony) in that it is in one continuous "movement"—of about fifty minutes duration. Within this movement, however, are contained certain contrasting sub-divisions which give to the whole something of the general aspect of the usual four-movement form. When Strauss conducted the first performance in Berlin, at the Philharmonic concert of December 12, 1904, this point was made plain by the following "program"—the only explanation vouchsafed on that occasion:—

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I. Introduction and development of the three chief groups of themes.
The husband's themes: (*a*) Easy-going, (*b*) Dreamy, (*c*) Fiery.
The wife's themes: (*a*) Lively and gay, (*b*) Grazioso.
The child's theme: Tranquil.

II. Scherzo.
Parents' happiness. Childish play.
Cradle-song (the clock strikes seven in the evening).

III. Adagio.
Doing and thinking. Love scene.
Dreams and cares (the clock strikes seven in the morning).

IV. Finale.
Awakening and merry dispute (double fugue).
Joyous conclusion.

The music runs mainly on the three leading themes pointed out above as standing for the husband, the wife and the child. In the beginning will be heard the first-named, in which are to be noted three elements (or motives) of prime importance in the development—(1) the easy-going ("gemächlich") tune stated at the outset by the violoncellos alone, (2) the dreamy ("träumerisch") strain in the oboe attaching thereto and (3) the more passionate ("feurig") one which follows shortly in the violins. All this is designated "I. Thema" in the score, and consequently may be regarded as the principal subject proper of the "symphony." It is followed quickly by the "wife's theme" ("II. Thema" in the score), of which the chief element is the lively, capricious subject which breaks out abruptly in the first violins, oboe and flutes. Pendent developments of these materials follow forthwith, leading presently to the appearance of the third of the principal themes—that of the child, a simple tranquil melody begun by the oboe d'amore over sustained *tremolo* harmonies in the second violins. Straightway a commotion arises, indicating apparently the arrival of certain relatives of the family—"aunts" (so the score tells us) who exclaim "Just like Papa!" (clarinets and muted trumpets) and "uncles" who respond with "Just like Mama!" (muted trombone, horns and wood-winds). Herewith the first part of the "symphony" comes abruptly to an end, a two-measure *ritard* leading over into the second "movement"—Scherzo, a buoyant prankish effusion intended obviously to suggest the merry prattle and playfulness of childhood. The leading subject is naturally the "child's theme" (in different shape than before)—in the oboe

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d'amore, and blended appropriately with the parents' themes. The little one becomes too boisterous and is reproved by his father, and presently he is put to bed—as typified by a "cradle-song" (the melody proper in the clarinets—off-set by the "child's theme" in other instruments). The clock strikes seven (Glockenspiel), and the child sleeps. Follows now a longish expressive interlude, running mostly on the "dreamy" (second) motive of the "husband's theme" and leading over into the third "movement"—Adagio. Reference to the "program" quoted above will serve to explain in a general way the contents of this number—a rhapsodical and instrumentally sumptuous composition having as its subject, apparently, the affectionate companionship of the husband and wife, whose themes rise presently to a great climax—plainly the "Love scene" named in the "program". This subsides forthwith, and we enter the realm of dreams; the household slumbers. . . . . Gradually the music becomes more restless, suggesting the approach of dawn. The clock strikes seven again; a new day has begun, and we pass forthwith over into the finale—a brief preluding leading to the commencement of a complicated double-fugue whose principal subject (stated by the bassoons) is a new form of the "child's theme", the second (which follows shortly in the violins) being derived from the concluding figure of the "wife's theme". As this situation unfolds the "child's theme" becomes more and more assertive—accompanied by suggestions of parental watchfulness and admonition, and leading finally to a sort of folk-tune (wood-winds and horns) whose significance is only to be guessed at. Then the parents' themes regain the ascendency, the whole proceeding to a jubilant conclusion in which the husband and father seems to declare his authority.

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TWENTY-SEVENTH PROGRAM

FRIDAY AFTERNOON, APRIL 10—2:15

SATURDAY EVENING, APRIL 11—8:15

Soloist: MR. IGNACE J. PADEREWSKI

OVERTURE—"The Consecration of the House," Opus 124, ...

SYMPHONY No. 7, A Major, Opus 92, . .

POCO SOSTENUTO—VIVACE.
ALLEGRETTO.
PRESTO.
ALLEGRO CON BRIO.

BEETHOVEN

INTERMISSION

CONCERTO FOR PIANOFORTE No. 5, E Flat, Opus 73, ...

ALLEGRO.
ADAGIO UN POCO MOTO—
ALLEGRO MA NON TROPPO.

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Ludwig van Beethoven

Born December 16, 1770, at Bonn.
Died March 26, 1827, at Vienna.

Overture, Opus 124—
"The Consecration of the House."

"The Consecration of the House," Beethoven's last overture—otherwise known as "Overture in Handel's Style" (as the composer himself was in the habit of terming it), was composed for the dedication of the Josephstädter Theatre in Vienna on October 3, 1822. In 1812 Beethoven had written music to Kotzebue's "The Ruins of Athens" for the opening of a new theatre at Pesth, and when an adaptation of this same play was decided upon for the dedication of the new Vienna house he was called upon to provide new music for the occasion. He therefore revised the music written ten years before, substituting this overture for the old one (in G major, Opus 113) and adding a new chorus and ballet. Schindler tells of how he was taking a walk one day in September (1822) with the master and his nephew, when "Beethoven bade us go ahead a little distance and wait for him at a certain spot. It was not long before he had rejoined us, when he said he had now jotted down two themes for an overture. He at once expressed himself as to his plan of working them out, to the effect that one of them was to be elaborated in free, the other in strict style, namely, in the style of Handel. So far as his voice would allow him he then sang both themes and asked which one we preferred. This may be taken as an indication of the good humor excited in him by the finding of two gems for which he had perhaps sought a long time. His nephew decided in favor of both; I, for my part, expressed the wish that the fugue theme should be made use of for the purpose in question. Beethoven by no means, however, composed the Overture to The Consecration of the House as he did because I wished it, but because he had for a long time been considering the plan of writing an overture in strict style, and specifically in the style of Handel." The work was completed barely in time for the performance, the players' parts not being ready until the preceding afternoon, when they were found

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to be full of mistakes. The rehearsal took place at the last moment —while the audience was arriving, in fact; but even with these drawbacks the piece scored a great success, and Beethoven was called out repeatedly.

A slow introduction (in C major, *Maestoso e sostenuto* and 4-4 time) developed chiefly from the following march-like theme—

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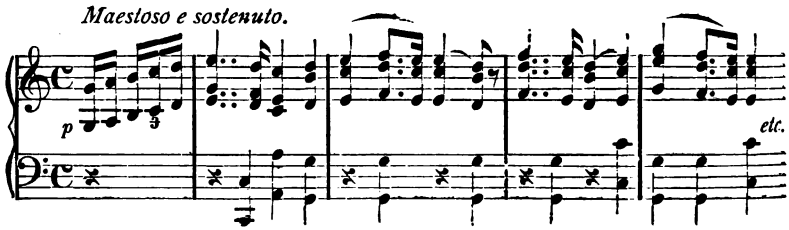
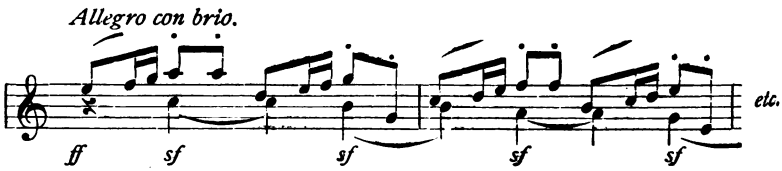


precedes the main body of the movement, the latter (in C major, *Allegro con brio* and 4-4 time) consisting of a long and elaborate contrapuntal working-out of the theme "in the style of Handel":—

No. 2.



Symphony No. 7, A Major, Opus 92.

The score of the A major symphony is dated 1812—the 13th of a month which cannot be made out with certainty on account of the close trimming the manuscript suffered at the hands of its careless binder. The first performance took place at a concert arranged by Maelzel—nominally for the benefit of the soldiers wounded at Hanau—the date being December 8, 1813, and the place the large hall at the University of Vienna. Grove left an interesting account of this concert:—

"The program," says he, "consisted of three numbers: the symphony in A, described as 'entirely new,' two marches performed by Maelzel's mechanical trumpet with full orchestral accompaniment, and a second grand instru-

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mental composition by 'Herr van Beethoven,'—the so-called 'Battle of Vittoria' (Op. 91). Beethoven conducted the performance in person, hardly, perhaps, to its advantage notwithstanding the extravagant gestures described by Spohr, since he was at that time very deaf and heard what was going on around him with great difficulty. The orchestra presented an unusual appearance, many of the desks being tenanted by the most famous musicians and composers of the day. Haydn was gone to his rest; but Romberg, Spohr, Mayseder and Dragonetti were present, and played among the rank and file of the strings. Meyerbeer (of whom Beethoven complained that he always came in after the beat) and Hummel had the drums, and Moscheles, then a youth of nineteen, the cymbals. Even Beethoven's old teacher, Kapellmeister Salieri, was there, 'giving time to the drums and salvos.' The performance, says Spohr, was 'quite masterly,' the new works were both received with enthusiasm, the slow movement of the symphony was encored, and the success of the concert extraordinary. Beethoven was so much gratified as to write a letter of thanks to all the performers. The concert was repeated on the 12th of December with equal success, including the encore of the *allegretto*.

The first movement is preceded by a long introduction—*poco sostenuto*—inaugurated by a short incisive chord from the whole orchestra, from which the oboe emerges with a placid melodic phrase in half-notes as follows:—

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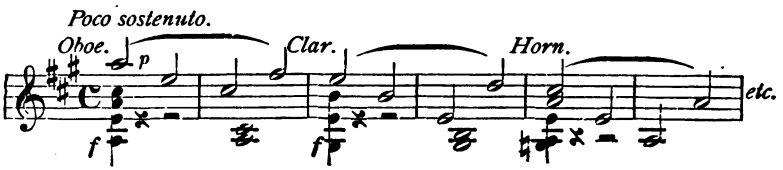

At intervals of two measures the orchestra interjects its short, peremptory chord, new wind instruments (first the clarinets and next the horns) each time taking up the half-note melody quoted above. With the fourth interruption from the orchestra the bassoons assume the melody, thus bringing out the full force of the wood choir which, with the horns, continue for three measures more the development of this phrase. Then the strings come into action with a series of ponderous ascending scale-passages, at first alternating with short phrases from the wood-winds and then introducing among themselves the half-note melody referred to; this leading finally to a new episode for the wood-winds. The strings soon return to the attack with their soaring scale-passages, the rest of the orchestra supporting with heavy half-note chords; and, eventually, we come to a transitional episode in which the various instruments seem to pause and reconnoiter, and confer among themselves before deciding to launch forth into the ensuing *Allegro*. But finally they make the plunge, and the next thing one is being whirled along to the following jaunty tune, which the flute gives out over an accompaniment from the other wood-winds, horns and strings:—

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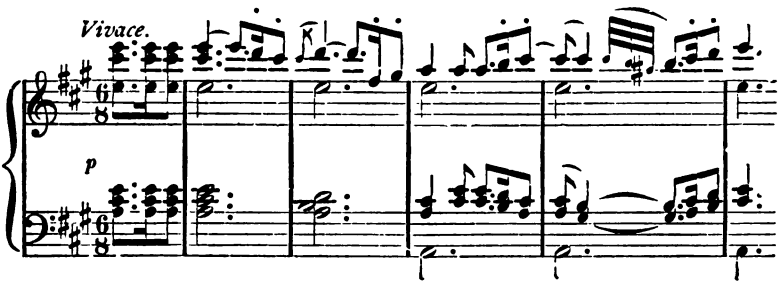
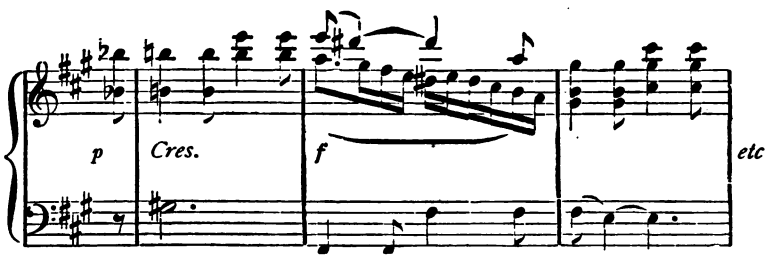
No. 2.



But this melody seems to be too infectious for the other instruments, which, after marking the time for a brief space, can restrain themselves no longer, and finally break wildly into the dance. So the whole orchestra gives itself up to the most unchecked hilarity until the second theme arrives upon the scene (violins and flutes, accompanied by the other strings, wood-winds, horns and trumpets):—

No. 3.



This but turns the festivity into another channel, however, and the merry-making continues with unbroken zeal. The exposition concludes with a series of loud short chords for the full orchestra, and then all the foregoing (exclusive of the introduction) is repeated. The free-fantasia is simply a prolongation of the spirited scene—the fun growing ever more furious, with the different instruments casting all sorts of sly jokes at each other and indulging in delicious musical repartee. Substantially the whole piece is based on the principal theme, there being hardly a measure that does not have its rhythm. The usual recapitulation and coda conclude this movement.

The second movement is another practically uninterrupted development of a single fundamental rhythm. It starts with a plaintive minor chord for the wood-winds and horns—loud at the outset and then sinking to *pianissimo*, whereupon the deeper strings give out the following march-like theme:—

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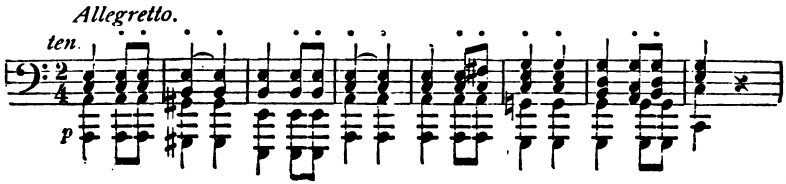
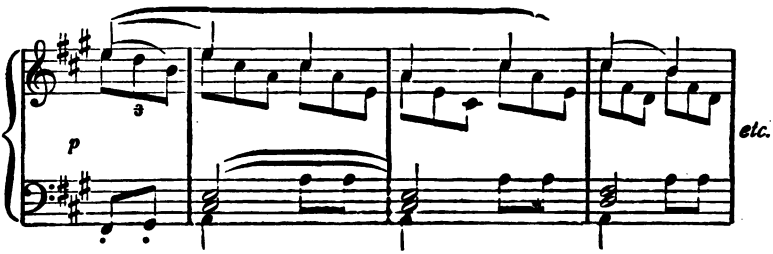
No. 4.



From beginning to end this rhythm is present in one instrument or another, while a succession of beautiful melodies are woven all about it. With the trio the key changes to major and the following melody is heard from the clarinet, the bassoons meanwhile marking persistently the opening rhythm:—

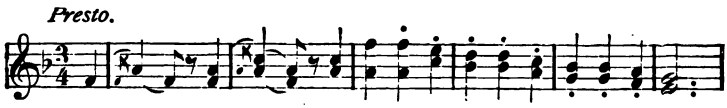
No. 5.



The original minor tonality is resumed soon, however, and with it the opening theme in the second violins, violoncellos and bassoons (*pizzicato*) to a counter-melody in the wood-winds and figurations in the other strings. A little later on a short fugal episode occurs (based on the principal theme)—first in the strings, and, when all the voices are in, drawing in the wood-winds and finally the brasses for the climax. The trio is re-introduced and in turn makes way for the coda, the whole sinking gradually to its close—whereupon the wood-winds and horns pronounce a final benedictory chord, similar to the one heard at the start.

With the opening notes of the scherzo all is bright and sunny again:—

No. 6.



The plan of this movement is the one favored by Schumann and later composers—scherzo, trio, scherzo, trio, scherzo, coda. The theme of the trio is as follows:—

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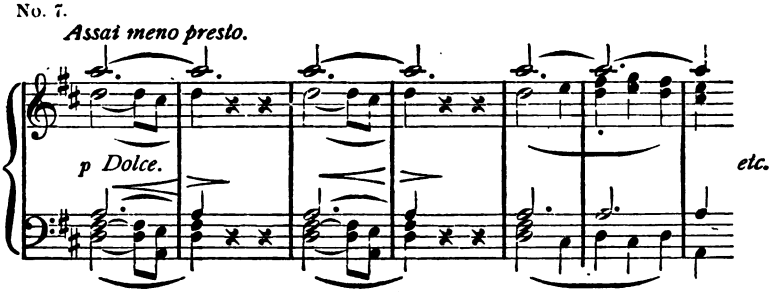
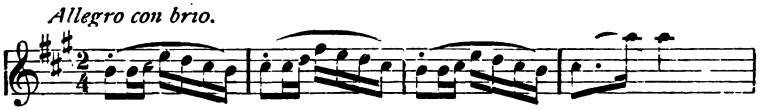
No. 7.



At the conclusion of the last repetition of the scherzo there is a very short coda, introducing a brief recollection of the theme of the trio and then closing abruptly with a few sharp chords.

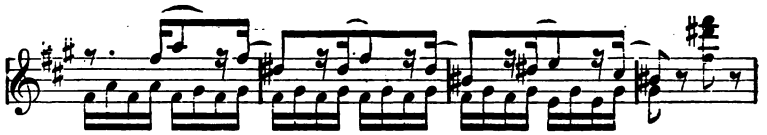
The finale is a vigorous movement having for its principal theme a melody derived seemingly from an Irish song—"Nora Creina," which Beethoven himself arranged. As to which was written first —the symphony or the song—it is not possible to say with certainty, but it is suspected that the song preceded the symphony. After two introductory exclamations by the full orchestra— a loud, full chord for the strings, with a rousing, fanfare-like rejoinder from all the wood-winds and brasses—the theme appears in the violins:—

No. 8.



This theme is divided into two short sections, each of which repeats; and then a brief extension passage leads to the second theme, also given out by the violins:—

No. 9.



The movement proceeds at break-neck speed on lines derived in the main from the principal theme, until finally (after a long organ-point in the basses and violoncellos—oscillating back and forth from E to D sharp) we are launched into the rushing, furious coda which concludes one of the most remarkable compositions in all orchestral literature.

For a performance of the seventh symphony at Düsseldorf in 1860 Ludwig Bischoff composed a unique "descriptive program," of which the following is a translation:—

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"To us it has always appeared as though there were some connection between the A major and 'Pastoral' symphonies; and if the latter presents us, in a series of tone-pictures, with the blossoming of spring, the murmuring of the brook, the trembling of the earth in the fructifying showers, that confident hope of the husbandman in the coming blessing, the A major symphony leads us into the joyous autumn, the rejoicings of the gleaners and vine-dressers, who celebrate the reception of the blessing contained in the sheaves, grapes, and fruit under the lindens and beeches in the holiday to which they look forward with joyous anticipation during the whole summer. True, in the midst of the merry scene there wanders (*allegretto*) a lonely youth. Tears fill his eyes, and a low lamentation for lost love forces its way from his breast; but a troop of merry maidens approaches him, and, while the others pass him on their way, one whispers sweet words of hope into his ear: 'Dry your tears: youth and hope beckon you. See! how beautiful is nature!' and the alluring flutes, oboes, and shalms again summon (*scherzo*) all to the merry dance.

"Suddenly a brilliant ray of light meets all eyes. The sun bursts forth once again from behind dark clouds which lie on the horizon, the hilltops glow in the evening red, the breath of God trembles through the beech-tops, heads are uncovered, eyes turned to heaven; four voices begin the evening hymn, which is repeated in chorus from the fullness of the hearts of the grateful people. Then joy beckons again, and the dance melodies float out upon the air (*finale*), and none stand idle. The ground trembles, joyous shouts sound through the merry din, and old and young are borne off in the mazes. For a long time some hesitate, and enter on the second quarter, until the power of the rhythm and the wild frolic draw everything into the whirlpool of joy."

Concerto for Pianoforte No. 5, E Flat, Opus 73.

This, the last and greatest of all the master's pianoforte concertos (commonly known as the "Emperor" concerto) was composed in 1809, and the first public performance of which there is any record was by one Schneider—at Leipsic, in December, 1811. The first performance under the author's supervision, however, was at Vienna in the following February, when it was played by Beethoven's pupil Carl Czerny—then a youth of nineteen. The occasion was a charity affair—a singular mixture of picture-exhibition and concert, this number having its place on the program between a cavatina sung by Mlle. Sessi, a débutante, and a picture by Nicolo Poussin of "Esther fainting before Ahasuerus." The autograph score (preserved in the collection of Messrs. Hanslinger, at Vienna) is inscribed "Klavier Konzert 1809 von L v Bthvn." in Beethoven's handwriting, and dedicated to his friend and patron the Archduke Rodolph—to whom the master addressed no fewer than nine of his finest compositions. Although this concerto stands

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as Beethoven's last work of the kind it is clear that he contemplated the publication of a sixth, sketches having been found for such a composition—in the key of D and belonging to the years 1814-'15. These sketches were very many—some fifty pages; and with them were discovered thirty sheets (about one hundred and twenty pages) of the full orchestral score of the first movement. But these relics have since become scattered widely among various collections.

The "Emperor" concerto consists of three movements, as follows:—

I. *Allegro,* in E flat major and 4-4 time—opening with a forcible chord for the full orchestra followed by a brilliant cadenza for the pianoforte. This proceeding is repeated twice and then the orchestra undertakes the announcement of the thematic materials. The first theme is given out majestically by the strings, to be taken up by the clarinets. The second theme follows quickly —given out first *pianissimo* and *staccato* and in E flat minor by the strings, to be repeated *legato* by the horns in E flat major. Instead of leaving the cadenza to be extemporized by the performer, as was customary at that day, Beethoven in this movement (and for the first time) inserted a solo passage of his own. This he supplemented with the remark "non si fa una cadenza ma s'attaco subito il seguente" (freely—"do not insert a cadenza, but attack the following immediately"), and then carried the innovation to greater lengths by accompanying the latter portion of it with the orchestra.

II. *Adagio un poco moto,* in B major and 4-4 time—a noble and impressive composition in the form of "quasi variations," developed in the main from the beautiful theme given out at the start by the muted strings. With a suggestion from the pianoforte of the theme of the ensuing finale this movement passes, without halt, into—

III. Rondo—*Allegro ma non troppo,* in E flat major and 6-8 time. Two themes here come to notice, both announced by the pianoforte and worked out in elaborate fashion. A spirited coda concludes this movement, the descent of the pianoforte from its uppermost register, through a long series of chords *sempre diminuendo e ritardando*—with the kettle-drum marking persistently the rhythm of the opening theme, being productive of a striking effect.

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TWENTY-EIGHTH PROGRAM

FRIDAY AFTERNOON, APRIL 17—2:15

SATURDAY EVENING, APRIL 18—8:15

WAGNER "REQUEST" CONCERTS

"*DIE MEISTERSINGER VON NÜRNBERG*"—
VORSPIEL.
QUINTET FROM ACT III.
WALTHER'S PRIZE-SONG.

"*TRÄUME*"—"*A Study to 'Tristan und Isolde,'*"
(Orchestration by THEODORE THOMAS.)

"*TRISTAN UND ISOLDE*"—
PRELUDE AND "ISOLDE'S LOVE-DEATH."

INTERMISSION

"*PARSIFAL*"—
GOOD-FRIDAY SPELL—
PROCESSION OF THE KNIGHTS OF THE HOLY GRAIL.

"*LOHENGRIN*"—
VORSPIEL.

"*SIEGFRIED*"—
"WALDWEBEN."

"*DIE GÖTTERDÄMMERUNG*"—
SIEGFRIED'S RHINE-JOURNEY.

KAISERMARSCH.

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Richard Wagner

Born May 22, 1813, at Leipsic.
Died February 13, 1883, at Venice.

Selections from "Die Meistersinger von Nürnberg."

"Die Meistersinger von Nürnberg," it will be recalled, is a comedy based on the manners and customs of the middle-class people of Germany of four hundred years ago—worthy old burghers who, by their well-meant but misguided efforts to perpetuate the spirit of minstrelsy developed by the minnesingers of the chivalrous period, contrived, with comical bigotry and conservatism, only to impede all progress of the art of music and to stifle all poetic impulse. It was Wagner's satire on those of his own day who, failing to catch the spirit of advancement, likewise hindered artistic development by their stolid adherence to tradition. In the last act genius is permitted to triumph over pedagogy through Walther's singing of the beautiful "Prize-Song"—inspired by a dream.

The sumptuous "Vorspiel" is constructed from some of the principal themes of the opera, opening—in C major, *sehr mässig bewegt* and 4-4 time—with the Mastersingers' motive, a pompous march-theme repeated forthwith in F major and followed by a short development of a more tranquil motive ("Awakening Love") which leads to the entrance of another march-theme known as the "Banner" or "King David" motive. The latter, which reappears throughout the opera at all the important functions of the Mastersingers, is developed at considerable length—after which a figure from the opening theme is worked up elaborately in the full orchestra. A short interludiary episode then leads to a melodious motive ("Love Confessed") which will be recognized as one of the strains of the "Prize-Song." This is followed immediately by a restless motive ("Impatient Ardour") which reappears fitfully now and again during the succeeding parody of the ostentatious Mastersingers' motive—worked up in the wood-winds *staccato* in conjunction with a droll counter-figure (the apprentices' derision of Beckmesser) borrowed from the scene of the singing-contest in the last act. Wagner's brilliant musicianship and originality are illustrated forcibly in the conclusion, where the three principal motives are worked up in combination—the "Mastersingers'" coming in the basses and tuba, the "Banner" in the wood-winds, and the "Love Confessed" in the first violins, violoncellos and the other wind instruments; the rest of the orchestra supplying ingenious and elaborate embellishments, and the whole mounting steadily to a gorgeous climax.

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The young knight Walther von Stolzing, in love with the goldsmith Pogner's daughter Eva—whose hand has been promised to the victor in the forthcoming singing-contest, seeks to gain admission to the mastersingers' guild and is blackballed. During the night preceding the festival he has a dream which he describes next morning to Hans Sachs, in the latter's dwelling. The good-natured old poet is entranced, and forthwith summons his household. Eva enters, and is invited by Sachs to christen "The glorious morning dream's true story" in accordance with custom. In the doing of this she is joined by Sachs, Walther, David and Magdalena—the other members of the "quintet."

The singing-contest, with the fair Eva's hand as the prize, is held on the banks of the river Pegnitz—whither the populace assembles. The various guilds of the town march up—first, the shoemakers (to the motive of Saint Crispin, the shoemakers' patron) who, after taking their places, mock at the tailors and bakers as they come up—each heralded by their respective fanfares of trumpets. The girls from Fürth, arriving in a boat, are met by the Mastersingers' apprentices, who dance them away; and finally the Mastersingers themselves, profoundly conscious of their own importance, advance with much stateliness to their pompous theme (the well-known motive which forms the beginning of the introduction to the opera). Then all present join in a greeting to Hans Sachs. The contest begins—Beckmesser leading off and making a speedy and ignominious failure. Then Walther sings his "Story of the Dream"—otherwise known as the "Prize-Song":—

Morning was gleaming with roseate light,
The air was filled
With scent distilled
Where, beauty-beaming
Past all dreaming
A garden did invite
Wherein, beneath a wondrous tree,
With fruit superbly laden,
In blissful love-dream I could see
The rare and tender maiden
Whose charms, beyond all price,
Entranced my heart—
Eva, in Paradise!

Evening was darkling and night closed around;
By rugged way
My feet did stray
Toward a mountain,
Where a fountain
Enslaved me with its sound;
And there, beneath a laurel tree,
With starlight glinting under,
In waking vision greeted me
A sweet and solemn wonder;
She tossed on me the fountain's dews,
That woman fair—
Parnassus' glorious Muse!

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Thrice happy day,
To which my poet's trance gave place!
That Paradise of which I dreamed
In radiance new before my face
Glorified lay.
To point the path the laughing brooklet streamed
She stood beside me
Who shall my bride be,
The fairest sight earth e'er gave;
My Muse to whom I bow,
So angel-sweet and grave.
I woo her boldly now,
Before the world remaining,
By might of music gaining
Parnassus and Paradise!

—*English Translation by* H. AND F. CORDER.

"*Träume.*"

"Träume" (Dreams), it will be remembered, is the title of a song which Wagner composed as a "study to 'Tristan und Isolde.' " The orchestral arrangement now played is one which Mr. Thomas made many years ago for use at his concerts in New York City. All explanatory requirements attaching to this expressive number will be satisfied by the quotation of the words of the song, the which are given below—the original German being by Mathilde Wesendonck and the English translation by Isabella G. Parker (Ditson Edition):—

TRÄUME.

Sag', welch wunderbare Träume
Halten meinem Sinn umfangen,
Dass sie nicht wie leere Schäume
Sind in ödes Nichts vergangen?

Träume, die in jeder Stunde,
Jedem Tage schöner blüh'n,
Und mit ihrer Himmelskunde
Selig durchs Gemüthe ziehn?

Träume, die wie hehre Strahlen
In die Seele sich versenken,
Dort ein ewig Bild zu malen:
Allvergessen, Eingedenken!

Träume, wie wenn Frühlingssonne
Aus dem Schnee die Blüthen küsst,
Dass zu nie geahnter Wonne
Sie der neue Tag begrüsst.

Dass sie wachsen, dass sie blühen.
Träumend spenden ihren Duft,
Sanft an deiner Brust verglühen,
Und dann sinken in die Gruft.

DREAMS.

Tell me what these dreams of wonder,
All my soul in bonds enchaining,
Not like bubbles burst asunder,
Leaving naught but foam remaining?

Visions ever brighter growing,
Ev'ry day and ev'ry hour
With a heaven-born lustre glowing,
Mighty in their holy power.

Visions, rays of glory taking,
Bringing rapture none can measure,
In my heart her image making,
All forgotten save my treasure.

Visions, as when spring-time voices
Call from snow the blossoms sweet,
Ev'ry tiny bud rejoices,
Glad the new-born day to greet.

Let the flowers, blooming brightly,
Soft exhale their fragrant breath,
On thy bosom resting lightly
Let them, fading, sink to death.

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Prelude and "Isolde's Love-Death," from "Tristan und Isolde."

"Tristan und Isolde"—one of Wagner's most impassioned effusions, and for which (as was his custom) he wrote both the text and the music—was produced at Munich on June 10, 1865, under the direction of Hans von Bülow. It was completed in 1859 and was once accepted by the Court Opera at Vienna—to be given up as impracticable of performance, after nearly fifty rehearsals. Thus it was not until 1865 that the work finally was produced—at the order of King Ludwig II, of Bavaria.

The story of this music-drama (and of the events which lead up to its commencement), told very briefly, runs something as follows:—

Isolde, Princess of Ireland, was the fiancée of an Irish knight—one Sir Morold, who was slain in combat by Tristan—a nephew of King Mark of Cornwall. Tristan also was hurt sorely in this conflict, and suffers from a wound which will not heal. In his extremity he bethinks him of Isolde's knowledge of certain healing herbs and forthwith presents himself under the assumed name of Tantris, beseeching her to cure him of his ills. This she does, and discovers incidentally that he is the slayer of her betrothed—becoming highly enraged thereat. Tristan goes away cured—only to return shortly in proper person, to demand Isolde's hand in marriage for his uncle, King Mark. Isolde's parents consent to this alliance and the princess has perforce to depart for the land of her future husband, escorted by Tristan. [It is here that Wagner's music-drama opens.]

Now, Isolde, believing that she has been insulted by Tristan in this matter, resolves to kill him with a death-potion; but by mistake she administers a powerful love-philtre given her by her mother and of which she (courting death, in an outburst of offended pride) also partakes—whereby they both fall the victims to an ungovernable passion which leads finally to their mutual destruction. The outraged king suspects and lays a trap for the lovers, and Tristan is wounded again—this time fatally. He goes back to his own land (Brittany), telling Isolde that she may follow him thither if she will—the which she promises to do. In the domain of his ancestors, and dying of his grievous wound, Tristan thinks only of his adored one. The ship bearing Isolde draws near, and Tristan, in ever-increasing excitement, endeavors to rise and welcome her as she springs to shore. But he has over-rated his power, and in this moment of supreme happiness totters, dying, into Isolde's arms. She, kneeling beside her dead lover, implores him to waken again, but finally perceiving that he has gone from her forever, herself sinks dying over the lifeless body of him she has loved so fondly.

The first of the selections now presented is a sumptuously picturesque composition having much the same general form as the prelude to "Lohengrin"—working up through a long *crescendo* to a *fortissimo* climax, and then subsiding quickly to *pianissimo*. The following is Wagner's explanatory outline of this movement, which consists of an elaborate polyphonic development of several of the more important motives of the music-drama:—

"A primitive, old love-poem, which, far from having become extinct, is constantly fashioning itself anew, and has been adopted by every European language of the Middle Ages, tells us of *Tristan and Isolde*. Tristan, the faithful vassal, woos for his king her for whom he dares not avow his own love, Isolde. Isolde, powerless to do otherwise than obey the wooer, follows him as bride to his lord. Jealous of this infringement of her rights, the Goddess

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of Love takes her revenge. As the result of a happy mistake, she allows the couple to taste of the love-potion which, in accordance with the custom of the times, and by way of precaution, the mother had prepared for the husband who should marry her daughter from political motives, and which, by the burning desire which suddenly inflames them after tasting it, opens their eyes to the truth, and leads to the avowal that for the future they belong only to each other. Henceforth there is no end to the longings, the demands, the joys and woes of love. The world, power, fame, splendor, honor, knighthood, fidelity, friendship, all are dissipated like an empty dream. One thing only remains; longing, longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance. . . . Powerless, the heart sinks back to languish in longing, in longing without attaining; for each attainment only begets new longing, until in the last stage of weariness the foreboding of the highest joy of dying, of no longer existing, of the last escape into that wonderful kingdom from which we are furthest off when we are most strenuously striving to enter therein. Shall we call it Death? Or is it the hidden wonder-world, from out of which an ivy and vine, entwined with each other, grew up upon Tristan's and Isolde's grave, as the legend tells us?"

It has been said that Franz Liszt gave the name "Isolde's Love-Death" to the closing scene, which by a simple harmonic device is (in the present concert-version) attached to the end of the prelude. In a transport of love and grief Isolde sings her death-song:—

Mild and softly he is smiling; how his eye-lids sweetly open!
See, oh comrades!
See you not how he beameth ever brighter, steeped in star-light, borne above?
See you not how his heart with lion zest, calmly happy, beats in his breast?
From his lips in heav'nly rest sweetest breath he softly sends.
Harken, friends!
Hear and feel ye not?
Is it I alone am hearing strains so tender and endearing?
Passion-swelling, all things telling, gently bounding, from him sounding,
in me pushes, upward rushes trumpet tone that round me gushes?
Brighter growing, o'er me flowing, are these breezes' airy pillows?
Are they balmy beauteous billows?
How they rise and gleam and glisten!
Shall I breathe them?
Shall I listen?
Shall I sip them, dive within them, to my panting breathing win them?
In the breezes around, in the harmony sound, in the world's driving whirl-
wind be drown'd, and sinking, be drinking, in a kiss, highest bliss!

—*English Translation by* H. AND F. CORDER.

Both of the excerpts given at these concerts were played in public long before the production of the music-drama. The prelude was performed for the first time at Prague in March, 1859, Hans von Bülow conducting; the following January Wagner played it in Paris. It was given for the first time in this country on February 10, 1866, at New York, under Mr. Thomas' direction. The prelude and finale—as now played, were given by Mr. Thomas at Boston on December 6, 1871—this being likewise the first performance in America.

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Selections from "Parsifal."

These excerpts and the parts they play in the remarkable work from which they are taken may be explained best, perhaps, by the following *résumé* of that portion of the Parsifal legend which precedes the music-drama and a succinct recital of the program of the latter:—

"Joseph of Arimathea received in a crystal cup the blood of Christ as it flowed from the spear-wound made by the Roman soldier. The cup and the spear were committed to Titurel who became a holy knight and the head of a sacred brotherhood of knights. They dwelt in the Vizigoth Mountains of Southern Spain, where, amidst impenetrable forests, rose the legendary palace of Montsalvat. Here they guarded the sacred relics, issuing forth at times from their palatial fortress, like Lohengrin, to fight for innocence and right and always returning to renew their youth and strength by the celestial contemplation of the 'Sangrail' and by occasional participation in the holy feast. Time and history count for very little in these narratives. It was allowed, however, that Titurel, the Chief, had grown extremely aged, but it was not allowed that he could die in the presence of the 'Sangrail.' He seemed to have been laid in a kind of trance, resting in an open tomb beneath the altar of the Grail; and whenever the cup was uncovered his voice might be heard joining in the celebration. Meanwhile, Amfortas, his son, reigned in his stead. Montsalvat, with its pure, contemplative, but active brotherhood, and its mystic cup, thus stands out as the poetic symbol of all that is highest and best in mediæval Christianity. The note of the wicked world—Magic for Devotion, Sensuality for Worship—breaks in upon our vision as the scene changes from the halls of Montsalvat to Klingsor's palace. Klingsor, an impure knight who has been refused admission to the order of the 'Sangrail,' enters into a compact with the powers of evil—by magic acquires arts of diabolical fascination—fills his palace and gardens with enchantments, and wages bitter war against the holy knights with a view to corrupt them and ultimately, it may be, of acquiring for himself the 'Sangrail,' in which all power is believed to reside. Many knights have already succumbed to the 'insidious arts' of Klingsor; but the tragical turning point of *Parsifal* is that Amfortas, himself the son of Titurel, the official guardian of the Grail, in making war upon the magician, took with him the sacred spear and *lost* it to Klingsor. It came about in this way. A woman of unearthly loveliness (Kundry) won him in the enchanted bowers adjoining the evil knight's palace, and Klingsor, seizing the holy spear, thrust it into Amfortas' side, inflicting therewith an incurable wound. The brave knight Gurnemanz dragged his master, fainting, from the garden, his companions of the 'Sangrail' covering their retreat. But, returned to Montslavat, the unhappy king awakes to bewail his sin, the loss of the sacred spear, and the ceaseless harrowing smart of an incurable wound."—(Haweis.)

It is at this point that the music-drama begins.

As the well-known "Vorspiel" merges into the first scene the curtain rises slowly and discloses a summer landscape over which the daylight grows until all lies flooded in the brightness of the sunshine. The program of the first act includes the sequence of events naturally subsequent to the foregoing preface—the suffering and remorse of Amfortas and the sorrow of the Knights of the Grail at his unhappy plight and at the loss of the sacred spear—and eventually leads to the entrance of Parsifal. The future saviour of the Grail makes the acquaintance of the knights under unhappy circumstances; he has just killed a white swan—"the bird of fair

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omen, symbol of spotless purity"—beloved and nurtured by the Grail Knights. There is a tradition to the effect that, in the event of dire extremity (like that existing) the brotherhood can be saved only by some unknown "guileless one," and Parsifal's unexpected appearance and conduct causes Gurnemanz to wonder whether he may be the one looked for. He will try him; he will show him the Grail. This he does; but Parsifal remaining unimpressed, Gurnemanz thrusts him forth with the observation "nothing but a fool," and admonishes him to "be off! look after thy geese, and henceforth leave our swans in peace."

The second act deals with Klingsor and his machinations. After a disturbed prelude the magician is discovered in his rocky palace, the abode of sorcery and evil. Klingsor is now in possession of the sacred spear and hopes to secure the Grail itself. He has ascertained, by means of his black art, that his power is threatened and that Parsifal is on his way to regain possession of the spear—an unconscious proceeding so far as Parsifal is concerned, but none the less dangerous for Klingsor, whose only resource is to overwhelm Parsifal as he overwhelmed Amfortas; wherefore he calls upon Kundry to accomplish this task as she did the other. Herewith the scene shifts to the magic garden, a seeming paradise of tropical luxuriance which Klingsor has reared for the enticement of his victims. Anon comes Parsifal, who stops in amazement at the gorgeous spectacle which confronts him. Then in rush a bevy of beautiful maidens, attired in the semblance of flowers. At first they lament for their unfortunate and wounded knights, but when they perceive Parsifal they straightway surge about him, meanwhile singing the most enticing strains and striving with each other to possess him. Parsifal, however, repels them, and as they are on the point of leaving him in a rage the flowers on one side of the stage are lifted and Kundry is discovered—transformed into a being of the most enchanting beauty. Then follows the scene in which Kundry endeavors to subdue Parsifal, but the latter starts up suddenly and thrusting her aside proceeds to escape from the garden. Herewith Klingsor, baffled and desperate, makes his appearance with the sacred spear in his hand. He casts it at Parsifal, but—instead of wounding him as it did Amfortas it stops suspended over the head of the "guileless one," who reaches up and grasps it in his hand. With a mighty crash Klingsor's palace collapses; Kundry falls down in a death-like swoon, and the garden (with all its luxuriant verdure and the flower girls as well) shrivels into a scene of devastation.

The selections played at these concerts are from the third and last act:—In the serenity of a beautiful spring morning reposes a fertile meadow upon which the only visible habitation is the hermitage of Gurnemanz—now an aged, white-haired knight. It is Good-Friday: upon this holy anniversary, after many long years of wandering and purification, Parsifal ultimately finds his way to this spot. He appears fully clad in black armor and bearing the

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long-lost spear. Upon being accosted by Gurnemanz, who tells him that it is not lawful to go armed within this sacred place—especially on Good-Friday—Parsifal removes his helmet and sword, and driving the spear into the ground, prostrates himself before it in silent devotion. Gurnemanz now recognizes in him the saviour of the brotherhood, and tells him how the holy knights, divested of the sustaining help of the Grail, have all fallen into weakness and old age, and that Titurel has passed away. Parsifal nearly swoons at the unhappy tidings, and Gurnemanz and Kundry (who is at hand) undo his armor and sprinkle him with holy water. His armor removed, Parsifal appears clothed in a long white robe. Gurnemanz anoints Parsifal "King of the Grail," and Parsifal in turn baptizes Kundry. Gurnemanz then produces a coat of mail and the mantle of the Knights of the Grail, in which Parsifal is attired forthwith.

The scene now changes slowly, moving from right to left until the hall of the palace is reached. From one side a train of knights bring in the coffin in which reposes the body of Titurel; from the opposite side Amfortas is borne in upon a litter, being preceded by the shrine containing the Grail. Parsifal extends the sacred spear until the point touches Amfortas' wound, whereupon the latter's countenance becomes illumined with heavenly ecstasy. Parsifal then commands the shrine to be opened and takes from it the Grail. He kneels in silent prayer. The Grail becomes radiant and Titurel—revivified for an instant, raises himself in benediction of the situation. A white dove flutters down from the dome over the hall and remains suspended above Parsifal's head, while Kundry sinks slowly to the floor—dead. Amfortas and Gurnemanz are on their knees in adoration of Parsifal.

Vorspiel to "Lohengrin."

"Lohengrin," the last of his dramatic compositions to which Wagner gave the sub-title "opera," is related closely to his final music-drama—"Parsifal"; in fact, Parsifal was Lohengrin's father. From Paris (in April, 1850) Wagner wrote to Liszt, who was then located at Weimar, entreating him to perform "Lohengrin"; and

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as a result the work was brought out there on the 28th of the following August—the anniversary of Goethe's birthday. Wagner did not hear this performance, however, as he was living in Switzerland at that time—a political exile. The Vorspiel is one of the master's most beautiful and original compositions, consisting of an almost continuous development of the "Grail" motive from the opera, the which at first glimmers forth in the extreme high register of the violins and gradually increases in volume through a steady *crescendo* to a mighty full-orchestra climax—then dying away as mysteriously as it came. In a way the movement seems to epitomize the dramatic action of the opera—the coming of Lohengrin and his subsequent departure. Liszt regarded it as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life." But Wagner himself has provided the following key to its poetic meaning:—

"To the enraptured look of the highest celestial longing for love, the clearest blue atmosphere of Heaven at first seems to condense itself into a wonderful, scarcely perceptible, but magically pleasing vision; with gradually increasing precision the wonder-working angelic host is delineated in infinitely delicate lines as, conveying the holy vessel (the Grail) in its midst, it insensibly descends from the blazing heights of Heaven. As the vision grows more and more distinct, as it hovers over the surface of the earth, a narcotic, fragrant odor issues from its midst; entrancing vapors well up from it like golden clouds, and overpower the sense of the astonished gazer, who, from the lowest depths of his palpitating heart, feels himself wonderfully urged to holy emotions. Now throbs the heart with the pain of ecstasy, now with the heavenly joy which agitates the breast of the beholder; with irresistible might all the repressed germs of love rise up in it, stimulated to a wondrous growth by the vivifying magic of the vision; however much it can expand, it will break at last with vehement longing, impelled to self-sacrifice and toward an ultimate dissolution, such as human hearts never yet have felt. And yet this feeling revels again in the supremest bliss as, imparting comfort the nearer it approaches, the divine vision reveals itself to our entranced senses, and when at last the holy vessel shows itself in the marvel of undraped reality, and clearly revealed to him to whom it is vouchsafed to behold it, as the Holy Grail, which from out of its divine contents spreads broadcast the sunbeams of highest love, like the lights of a heavenly fire that stirs all hearts with the heat of the flame of its everlasting glow, the beholder's brain reels—he falls down in a state of adoring annihilation. Yet upon him who is thus lost in love's rapture the Grail pours down its blessing, with which it designates him as its chosen knight; the blazing flames subside into an ever-decreasing brightness which now, like a gasp of breath of the most unspeakable joy and emotion, spreads itself over the surface of the earth, and fills the breast of him who adores with a blessedness of which he had no foreboding. With chaste rejoicing, and smilingly looking down, the angelic host mounts again to Heaven's heights; the source of love, which had dried up upon the earth, has been brought by them to the world again—the Grail they have left in the custody of pure-minded men, in whose hands its contents overflow as a source of blessing, and the angelic host vanishes in the glorious light of Heaven's blue sky, as, before, it thence came down."

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"Waldweben," from "Siegfried."

Siegfried, the fearless hero, has been brought by his foster-father—the Nibelung dwarf Mime—to the cave of the giant Fafner, who in the shape of a dragon keeps guard over the Nibelung treasure. Oblivious of all danger Siegfried falls a-musing amid the enchanting forest-sounds. He slays the monster and, touching his lips with the blood that stains his fingers, finds that he is able to comprehend the song of the birds—who tell him of Mime's treachery, of the treasure, and of the beautiful Walkyrie Brünnhilde who lies a-slumbering in the midst of the circle of magic fire with which her father Wotan surrounded her.

This "Waldweben" ("Forest-Weaving," or "Voices of the Forest") was arranged from fragments from this scene in the second act of "Siegfried" by Wagner himself, who modified the original scoring somewhat for this concert selection.

Siegfried's Rhine-Journey, from "Die Götterdämmerung."

It will be remembered that this beautiful excerpt is the interlude between the prolog to and the first act proper of "Die Götterdämmerung," the last of the four music-dramas which constitute collectively the great work known as "Der Ring des Nibelungen."

Siegfried, having penetrated the wall of magic fire enveloping her, has revived Brünnhilde from the enchanted slumber into which she was cast by Wotan and has claimed her for his wife. In search of further conquest he journeys up the Rhine to the abode of King Gunther, where he meets his doom at the hand of the treacherous Hagen.

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Kaisermarsch.

Wagner composed this march in honor of King William of Prussia, on his becoming Emperor of Germany at the conclusion of the Franco-Prussian war of 1870–'71. The piece was written in January, 1871, and was first performed at Berlin on the 14th of the following April. On May 5th Wagner conducted a concert for the benefit of the "King William Society" at the Royal Opera House; the Emperor was present and the program opened with the Kaisermarsch. Other notable occasions upon which this brilliant composition has been performed are:—at the triumphant return of the German troops to Berlin—May 16, 1871, at the end of the war; at the laying of the corner-stone of the Wagner Theatre at Bayreuth—May 22, 1872; at the "golden wedding" of Emperor William I and the Empress of Germany—June 11, 1879; upon the accession to the throne of the late Emperor Frederick, and at that of his son—the present Emperor William II. The following is Wagner's account of the origin of the Kaisermarsch:—

> We who, with the spirit of our great masters at heart, witnessed the physiognomic bearing of our death-defiant landsmen in the soldier's coat, we cordially rejoiced when listening to the "Kutschkelied" and deeply were we affected by the "Feste Burg" before the war and "Nun danket Alle Gott" when it was over. To be sure, it was precisely we who found it hard to comprehend how the deadly courage of our patriots could whet itself on nothing better than the "Wacht am Rhein"; a somewhat mawkish Liedertafel product, which the Frenchmen held for one of those Rhinewine songs at which they earlier had made so merry. But no matter, they might scoff as they pleased, even their "Allons enfants de la patrie" could not this time put down "Lieb Vaterland, kannst ruhig sein" or stop their being soundly beaten. When our victorious troops were journeying home, I made private inquiries in Berlin as to whether, supposing one contemplated a grand solemnity for the slain in battle, I should be permitted to compose a piece of music for performance thereat, and to be dedicated to the sublime event. The answer was: Upon so joyful a return, one wished to make no special arrangements for painful impressions. Still, beneath the rose, I suggested another music-piece to accompany the entry of the troops, at the close of which, mayhap at the march past the victorious monarch, the singing-corps, so well supported in the Prussian army, should join in with a national song. No! that would have necessitated serious alterations in arrangements settled long before, and I was counseled not to make the proposal. My Kaisermarsch I arranged for the concert-room; there may it fit as best it can! In any case, I ought not to have expected the "German spirit," new-risen on the field of battle, to trouble itself with the musical fancies of a presumably conceited opera composer. (From "What is German?" by Richard Wagner—W. A. Ellis' translation.)

The march commences brilliantly with the statement of the grandiose first theme by the full orchestra *fortissimo*. Then comes a noisy, turbulent passage suggestive of great commotion and excitement and which resolves itself presently into a partial repetition of the opening theme—the whole leading to the entrance of the more tranquil second theme. The latter begins with a solemn marking of the time by the heavier brasses and the kettle-drums, which ushers in a stately melody for the wood-winds, the latter leading

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presently to the appearance of the opening strain of the famous old choral "Ein' feste Burg"—here very originally and effectively harmonized, and given out by all the wind instruments *fortissimo*, offset by flashing chords from the strings. The further development of the movement is wholly rhapsodical, becoming ever more and more dramatic and working up finally to the wildest pitch of excitement, which reaches its climax in a resounding repetition of the choral theme by the brass choir. Then with a furious rush the heroic first theme is taken up again—with the utmost power of the whole orchestra.

At this point Wagner introduced a patriotic chorus in unison, which was to be performed by singers distributed amongst the audience. In an explanatory note bearing on this choral finale (which, by the way, is seldom given) the composer said: "The Folk-hymn which is introduced in this march should be performed only when by a fitting arrangement the public can take part in it. The singers provided for this purpose should therefore not appear on the stage nor with the concert orchestra as a separate choir, but should be judiciously distributed among the audience, who should be furnished with the text and notes. Whatever the circumstances, the performance of the hymn should be thought of on special occasions and in the manner prescribed only."

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1891-1908

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*The works were performed during the seasons indicated by the Roman numerals.

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SOLOISTS, ETC.

FIRST SEASON—1891-'92.

CLARINET . . . . . Mr. Joseph Schreurs.
FLUTE . . . . . Mr. Vigo Andersen.
HARP . . . . . Mr. Edmund Schuecker.
HORN . . . . . Mr. Hermann Dutschke.
PIANOFORTE . . . . . Miss Adele aus der Ohe; Mmes. Julia Rivé-King, Fannie Bloomfield Zeisler.
Messrs. Adolph Carpé, Rafael Joseffy, Emil Liebling, Ignace Paderewski.
VIOLA. . . . . Mr. August Junker.
VIOLIN . . . . . Mr. Max Bendix.
VIOLONCELLO . . . . . Mr. Bruno Steindel.
VOCAL . . . . . Misses Marguerite Hall, Medora Head, Ida Klein; Mmes. Clementine de Vere, Julie Wyman.
Messrs. Antonio Galassi, Italo Campanini, Emil Fischer, George Ellsworth Holmes, William Ludwig.

SECOND SEASON—1892-'93.

CLARINET . . . . . Mr. Joseph Schreurs.
FLUTE . . . . . Mr. Vigo Andersen.
HARP . . . . . Mr. Edmund Schuecker.
PIANOFORTE . . . . . Mme. Fannie Bloomfield Zeisler.
Messrs. Ferruccio Busoni, Ignace Paderewski, Xaver Scharwenka, William H. Sherwood.
VIOLIN. . . . . Messrs. Max Bendix, Franz Esser, J. Marquardt, Theodore B. Spiering.
VIOLONCELLO . . . . . Messrs. Louis Amato, Bruno Steindel.
VOCAL . . . . . Miss Minnie Fish; Mmes. Minna Brentano, Martha Werbke-Burckard, Ragna Linné, Lillian Nordica.
Messrs. George Ellsworth Holmes, Charles A. Knorr, Whitney Mockridge.

THIRD SEASON—1893-'94.

HARP. . . . . Mr. Edmund Schuecker.
ORGAN . . . . . Mr. Wilhelm Middelschulte.
PIANOFORTE . . . . . Miss Adele aus der Ohe.
Mr. Edward A. MacDowell.
VIOLIN. . . . . Messrs. Max Bendix, Henri Marteau.
VIOLONCELLO . . . . . Mr. Bruno Steindel.
VOCAL . . . . . Miss Fanchon Thompson; Mmes. Katherine van Arnhem, Emma Eames, Minnie Fish-Griffin, Amalie Materna.
Messrs. Plunkett Greene, George Ellsworth Holmes, Charles A. Knorr.

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HARP.....Mr. Edmund Schuecker.
ORGAN.....Mr. Clarence Eddy.
PIANOFORTE.....Messrs. Rafael Joseffy, Hans von Schiller, W. C. E. Seeboeck.
VIOLA.....Mr. August Junker.
VIOLIN.....Messrs. Max Bendix, Eugene Boegner, César Thomson, Eugène Ysaye.
VIOLONCELLO.....Mr. Bruno Steindel.
VOCAL.....Misses Carlotta Desvignes, Electa Gifford; Mme. Lillian Blauvelt.
Mr. Max Heinrich.

FIFTH SEASON—1895-'96.

PIANOFORTE.....Mme. Fannie Bloomfield Zeisler.
Mr. Ignace Paderewski.
VIOLIN.....Messrs. Max Bendix, Martin Marsick, Franz Ondricek, Émile Sauret.
VIOLONCELLO.....Mr. Bruno Steindel.
VOCAL.....Misses Electa Gifford, Marguerite Hall; Mmes. May Phoenix-Cameron, Amalie Materna.
Messrs. Charles W. Clark, George W. Fergusson, George Hamlin.

SIXTH SEASON—1896-'97.

ORGAN.....Mr. Clarence Eddy.
PIANOFORTE.....Mme. Teresa Carreño.
Messrs. Hans Bruening, Leopold Godowsky.
VIOLIN.....Messrs. Carl Halir, Jan van Oordt; Master Huberman.
VIOLONCELLO.....Messrs. Bruno Steindel, Leo Stern.
VOCAL.....Misses Estelle Harrington, Sue Harrington; Mmes. Georgine von Januschowsky, Lillian Nordica.
Messrs. D. Ffrançon Davies, Edward H. Dermitt, George Hamlin.

SEVENTH SEASON—1897-'98.

HARP.....Mr. Edmund Schuecker.
ORGAN.....Mr. Alexandre Guilmant.
PIANOFORTE.....Miss Laura Sanford.
Messrs. Josef Hofmann, Raoul Pugno, Alexandre Siloti.
VIOLIN.....Messrs. Emil Baré, Leopold Kramer, Henri Marteau, Eugène Ysaye.
VIOLONCELLO.....Messrs. Jean Gerardy, Bruno Steindel.
VOCAL.....Misses Helen Buckley, Estelle Harrington; Mmes. Christine Nielson-Dreier, Minnie Fish-Griffin, Josephine S. Jacoby, Lillian Nordica, Serena Swabacker, Genevieve Clark-Wilson.
Messrs. Joseph S. Baernstein, Giuseppe Campanari, Charles W. Clark, George Hamlin, George Ellsworth Holmes, Pol Plançon.

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EIGHTH SEASON—1898-'99.

BASSOON.....Mr. M. Bachmann.
CLARINET.....Mr. Joseph Schreurs.
HORN.....Mr. L. de Maré.
OBOE.....Mr. F. Starke.
ORGAN.....Messrs. Clarence Eddy, Wilhelm Middelschulte.
PIANOFORTE.....Mme. Teresa Carreño.
Messrs. Moriz Rosenthal, Emil Sauer, William H. Sherwood.
VIOLIN.....Lady Halle.
Messrs. Emil Baré, Willy Burmester, Leopold Kramer.
VIOLONCELLO.....Mr. Louis Amato.
VOCAL.....Mme. Marcella Sembrich.
Mr. George Hamlin.

NINTH SEASON—1899-1900.

ORGAN.....Mr. Arthur Dunham.
PIANOFORTE.....Messrs. Leopold Godowsky, Mark Hambourg, Ignace Paderewski, George Proctor.
VIOLIN.....Miss Leonora Jackson.
Messrs. Emil Baré, Leopold Kramer, Alexandre Petschnikoff.
VIOLONCELLO.....Miss Elsa Ruegger.
Messrs. Bruno Steindel, Walter Unger.
VOCAL.....Mme. Katherine Fisk.
Messrs. David Bispham, Ben Davies, Arthur van Eweyk, Whitney Mockridge.

TENTH SEASON—1900-'01.

CLARINET.....Mr. Joseph Schreurs.
ORGAN.....Mr. Wilhelm Middelschulte.
PIANOFORTE.....Mme. Fannie Bloomfield Zeisler.
Messrs. Richard Burmeister, Ernst von Dohnányi, Ossip Gabrilowitsch, Leopold Godowsky.
VIOLIN.....Miss Maud Powell.
Messrs. Emil Baré, Leopold Kramer, Fritz Kreisler, Leon Marx.
VIOLONCELLO.....Mr. Hugo Becker, Mr. C. Brueckner, Mr. Bruno Steindel.
VOCAL.....Mmes. Sue Harrington Furbeck, Genevieve Clark-Wilson.
Messrs. Charles W. Clark, George Hamlin.

ELEVENTH SEASON—1901-'02.

PIANOFORTE.....Miss Augusta Cottlow; Mmes. Ella Dahl-Rich, Fannie Bloomfield Zeisler.
Messrs. Harold Bauer, Josef von Slivinski.
READER.....Mr. George Riddle.
VIOLIN.....Miss Olive Mead.
Messrs. Emil Baré, Charles Gregorowitsch, Leopold Kramer, Fritz Kreisler.
VIOLONCELLO.....Mr. Bruno Steindel.
VOCAL.....Miss Electa Gifford; Mme. Gertrude May Stein.
Messrs. Charles W. Clark, Ben Davies.

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TWELFTH SEASON—1902-'03.

HARP ..... Mme. Margaretha Wunderle.
Mr. Enrico Tramonti.
ORGAN ..... Mr. Horatio W. Parker.
PIANOFORTE ..... Miss Mary Wood Chase; Mme. Fannie Bloomfield Zeisler.
Messrs. Ossip Gabrilowitsch, Rudolph Ganz, Mark Hambourg, Frederic Lamond, Raoul Pugno.
VIOLIN ..... Miss Maud MacCarthy.
Messrs. Cornelius Franke, Hugo Heermann, Leopold Kramer.
VIOLONCELLO ..... Messrs. Bruno Steindel, Walter Unger.
VOCAL ..... Misses Mabelle Crawford, Jenny Osborne; Mme. Kirkby Lunn.
Messrs. David L. Canmann, Glenn Hall, Anton van Rooy.

THIRTEENTH SEASON—1903-'04.

CLARINET ..... Mr. Joseph Schreurs.
FLUTE ..... Mr. Alfred Quensel.
HARP ..... Mr. Enrico Tramonti.
HORN ..... Mr. Leopold de Maré.
OBOE ..... Mr. Alfred Barthel.
PIANOFORTE ..... Miss Blanche Sherman; Mmes. Jeannette Durno Collins, Fannie Bloomfield Zeisler.
Messrs. Ferruccio Busoni, George Proctor, Arthur Whiting.
VIOLIN ..... Miss Maud Powell.
Messrs. Leopold Kramer, Leon Marx, Jacques Thibaud.
VIOLONCELLO ..... Messrs. Carl Brueckner, Bruno Steindel.
VISITING CONDUCTOR Dr. Richard Strauss.
VOCAL ..... Misses Muriel Foster, Marguerite Hall, Jenny Osborn; Mmes. Sue Harrington Furbeck, Ernestine Schumann-Heink, Pauline Strauss de Ahna.
Messrs. Albert Borroff, George Hamlin.

FOURTEENTH SEASON—1904-'05

FLUTE ..... Mr. Alfred Quensel.
HARP ..... Mr. Enrico Tramonti.
HORN ..... Mr. Leopold de Maré.
OBOE ..... Mr. Alfred Barthel.
PIANOFORTE ..... Mme. Fannie Bloomfield Zeisler.
Messrs. Eugène d'Albert, Vladimir de Pachmann, Ignace J. Paderewski, Ernest Schelling.
VIOLA ..... Mr. Franz Esser.
VIOLIN ..... Messrs. Ludwig Becker, Leopold Kramer, Fritz Kreisler, Charles Moerenhout, Émile Sauret.
VIOLONCELLO ..... Mr. Bruno Steindel.
VOCAL ..... Miss Muriel Foster; Mme. Louise Homer.

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FIFTEENTH SEASON—1905-'06.

HARP.....Mr. Enrico Tramonti.
ORGAN.....Mr. Wilhelm Middelschulte.
PIANOFORTE.....Miss Adele aus der Ohe.
Messrs. Rudolph Ganz, Waldemar Lütschg, Raoul Pugno, Alfred Reisenauer, Arthur Rubinstein.
READER.....Mr. David Bispham.
VIOLIN.....Messrs. Ludwig Becker, Hugo Heermann, Leopold Kramer.
VIOLONCELLO.....Messrs. Robert Ambrosius, Bruno Steindel.
VOCAL.....Mmes. Johanna Gadski, Louise Homer, Kirkby Lunn.
Messrs. David Bispham, Charles W. Clark, George Hamlin.

SIXTEENTH SEASON—1906-'07.

HARP.....Mr. Enrico Tramonti.
ORGAN.....Mr. Wilhelm Middelschulte.
PIANOFORTE.....Mmes. Olga Samaroff, Fannie Bloomfield Zeisler.
Messrs. Ossip Gabrilowitsch, Rudolph Ganz, Josef Lhevinne, Otto Neitzel, Moriz Rosenthal, Camille Saint-Saëns.
VIOLIN.....Miss Maud Powell.
Messrs. Ludwig Becker, Hugo Heermann, Leopold Kramer, Francis MacMillen, Alexandre Petschnikoff.
VIOLONCELLO.....Messrs. Horace Britt, Bruno Steindel.
VISITING CONDUCTOR Sir Edward Elgar.
VOCAL.....Mmes. Johanna Gadski, Ernestine Schumann-Heink, Louise Homer.
Messrs. Alois Burgstaller, Herbert Witherspoon.

SEVENTEENTH SEASON—1907-'08.

HARP.....Mr. Enrico Tramonti.
HORN.....Mr. Leopold de Maré.
OBOE.....Mr. Alfred Barthel.
ORGAN.....Mr. Wilhelm Middelschulte.
PIANOFORTE.....Miss Katharine Goodson; Mmes. Teresa Carreño, Olga Samaroff, Fannie Bloomfield Zeisler.
Messrs. Richard Buhlig, Josef Hofmann, Ignace J. Paderewski.
VIOLIN.....Miss Maud Powell.
Messrs. Ludwig Becker, Leopold Kramer, Fritz Kreisler.
VIOLONCELLO.....Miss May Mukle.
Mr. Bruno Steindel.
VISITING CONDUCTOR Mr. Frank van der Stucken.
VOCAL.....Mmes. Johanna Gadski, Corinne Rider-Kelsey.
Messrs. Emilio de Gogorza, Lawrence Rea, Herbert Witherspoon.

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